

Love! 1969's HAPPeNING! Love!

MARCH
35¢
IND



SAJID, MICKY + DAVY LET THEIR HAIR DOWN!

BEATLES AND BEE GEES TELL ALL!

"MOD SQUAD" SCENE!

"UNDERGROUND" ACTION!





A love story
that begins with
an incredible
experiment!

A less than ordinary man
is turned into a
genius. He awakens
to an exquisite
love experience, but
at an impossible price for

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A RALPH
NELSON
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By DANIEL KEYES

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FROM  CINERAMA RELEASING CORPORATION

O.F.S.

ON THE FLIP SIDE

SAJID KHAN: Coming Back Soon!

RINGO STARR: With A Little Help . . .



PAUL McCARTNEY: Getting Married?



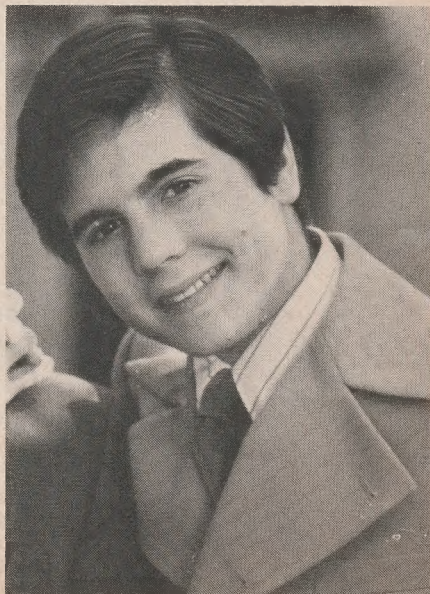
BEHIND THE HEADLINES - If it's true, **PAUL McCARTNEY's** bride will be a girl who's taken pics for **FLIP** . . . Her name is **LINDA EASTMAN** and she's a busy blond photographer who covers the group scene for magazines around the world . . . She's denied she plans to marry Paul, but only time will tell . . . Meanwhile, she's in London, taking pictures of **THE BEATLES** and other pop people . . . Yes, **GRACE SLICK** of **THE JEFFERSON AIRPLANE** was wearing black make-up when she appeared on **THE SMOTHERS BROTHERS** . . . She decided that "Crown of Creation" called for a Negro interpretation, so she made herself up in black . . . Before she explained it, there were a couple of million very confused TV viewers . . . **SAJID KHAN's** television pilot, for a Saturday morning show on CBS-TV starting in the fall of 1969, is getting closer to reality, and chances are getting better that Saj will be a TV host soon . . . Also on CBS next fall will be re-runs of **THE MONKEES** . . . **MICHAEL J. JAMES** is getting the biggest super-star build-up Hollywood has seen in years . . . No one's happier for **JOE COCKER's** hit of "With A Little Help From My Friends" than **RINGO STARR**, who originally recorded the song.

RECORD RAVES - "Bang, Bang, You're **TERRY REID!**" on Epic . . .

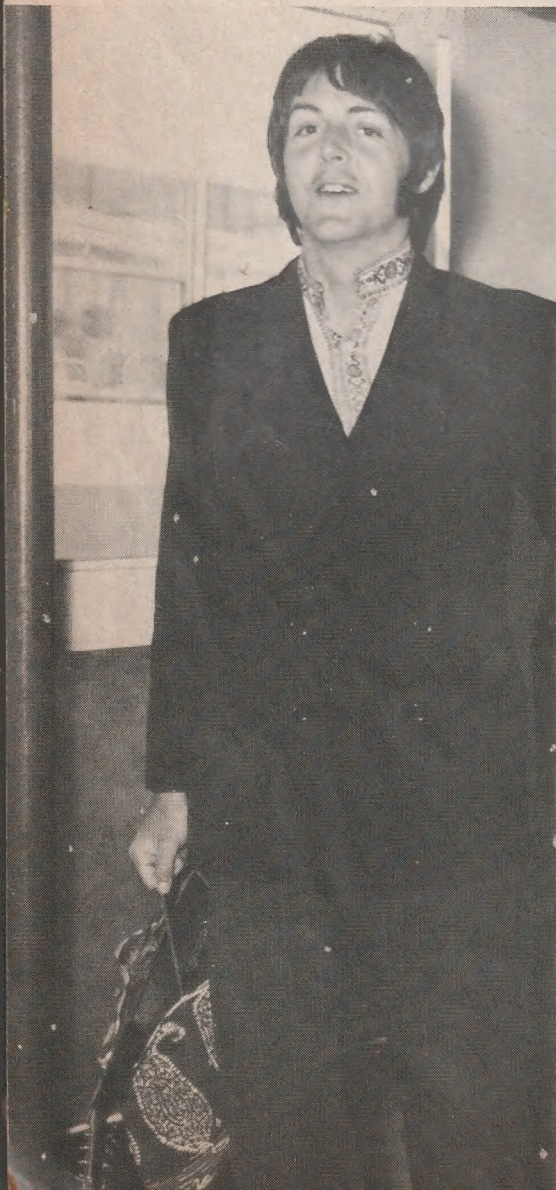
"Living With The Animals," **MOTHER EARTH** on Mercury . . . **IVORY** on Tetragrammaton . . . "Souled," **JOSE FELICIANO** on RCA Victor . . . **TRAF-FIC** on United Artists . . . "Living The Blues," **CANNED HEAT** on Liberty . . . and "Island in The Sky," **THE TUNEFUL TROLLEY** on Capitol.

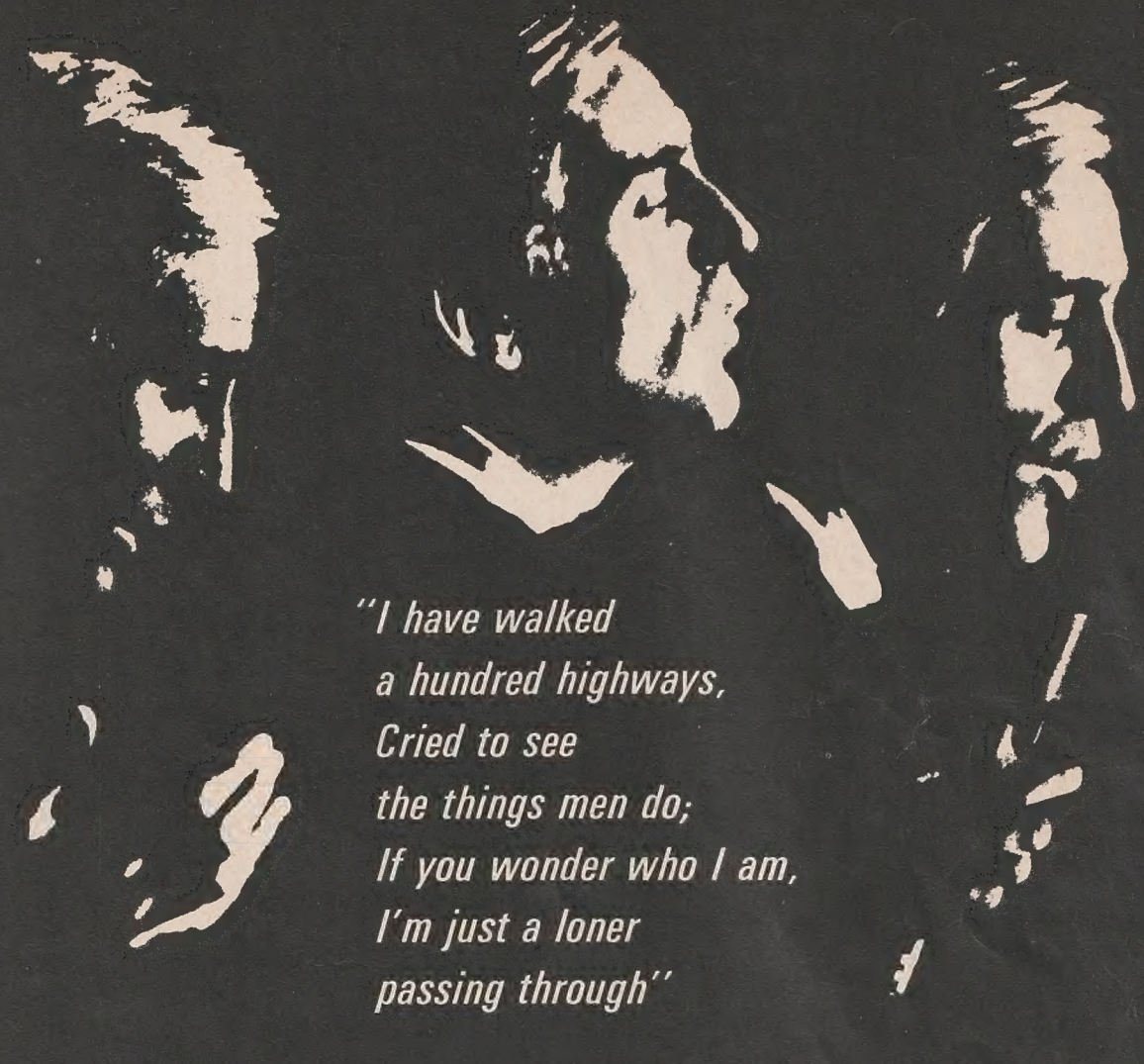
WHERE THE ACTION IS - "The Ugliest Girl in Town" was one of the TV season's biggest disappointments . . . It had the same production company, sponsor and time period as **THE MONKEES**, but, somehow, the idea never really worked . . . **PETER KASTNER**, though, will be heard from again because he has all the makings of a super star, gapped front tooth and all! . . . If you missed "live" music on the Thanksgiving "Happening" Special (featuring **FLIP's** own **CAROL DECK**), blame it on the TV musician's strike, which ended too late for the show to feature **MARK, PAUL** and the rest of the groovy guests . . . But the guest host, **DICK CLARK**, is kind of experienced at this sort of show! . . . We nominate **DESI ARNAZ, JR.** as the coolest 15-year-old in the history of television . . . During a guest appearance on **JOHNNY CARSON's** "Tonight" Show, he was funnier than anyone we've seen in weeks!

FEBRUARY 11TH is the date to circle on your brand-new 1969 calendar . . . That's the day the next issue of **FLIP** happens . . . Remember: **FLIP IS THE MAGAZINE THAT LOVES YOU!**



DESI ARNAZ, JR.: Funniest Guy On TV?





*"I have walked
a hundred highways,
Cried to see
the things men do;
If you wonder who I am,
I'm just a loner
passing through"*

Here's the real Rod McKuen captured in words, music and photos as he passes through all our lives. Helen Miljakovich's superb photographs, never before published, of McKuen in concert, at rehearsals, in recording sessions, and at home counterpoint the words and music of 22 McKuen songs never previously recorded.

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**AMERICA'S
FASTEST-
GROWING
TEEN
MAGAZINE!**

MARCH, 1969



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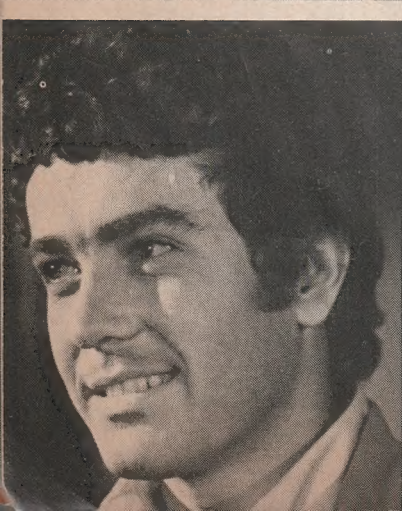
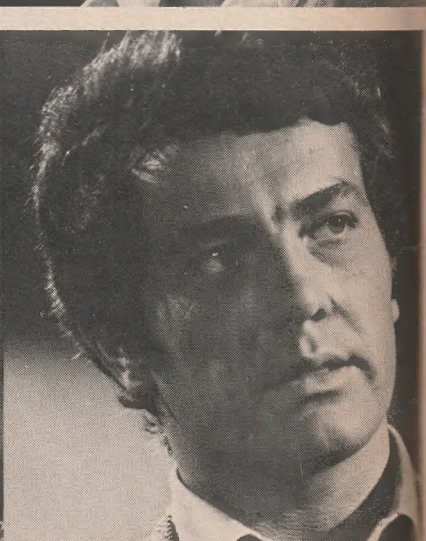
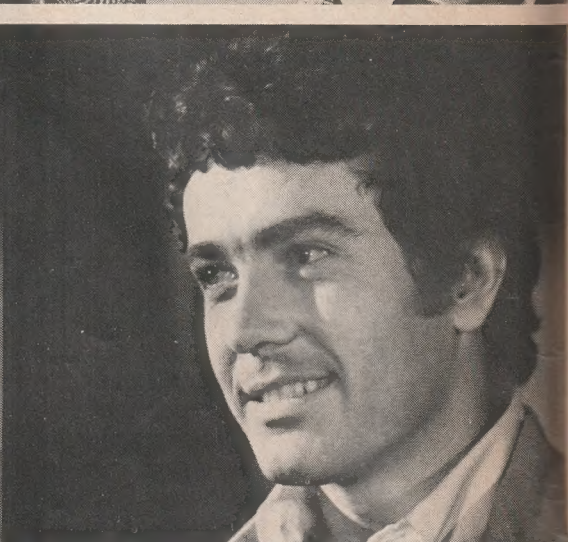
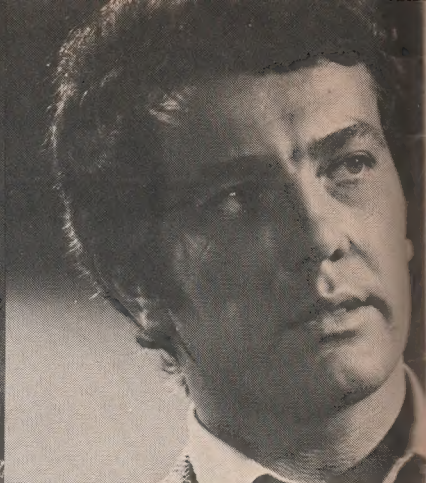
SOULSED JOSE FELICIANO

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HI-HEEL SNEAKERS
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AND MORE



Mike Cole's "DO-IT-YOURSELF" Interview!

"It might be kind of groovy if everyone sat down once in a while and interviewed their friends," Mike Cole suggested. "I've learned a lot about myself from interviews for the show, like this one, because people have asked things about me and my opinions that I haven't even asked myself."

"But I'm still shy about meeting people, especially interviewers. I stick pretty much to a small group of friends, people I can be completely open and honest with. Like something's great happening between me, Peggy and Clarence—which is best of all. The characters we play in the series need each other, trust each other and dig each other. And it's happening off camera, too. Everyone should be so lucky!"

But Mike almost wasn't so lucky, at least according to Aaron Spelling, the producer of "Mod Squad." "I had seen Mike on a 'Gun-smoke' and asked his agent to bring him to my office. I explained the pilot script to Mike, and he said he thought it was a disgusting idea for a show and he hoped it never got on the air! His agent turned kind of pale, and Mike went on to say that he hated the idea of kids being sent out to squeal on other kids. I told him that that wasn't what the show was all about and asked him to read the script in another room before discussing it further."

"Man, I sure felt foolish when I finished," Mike recalls. "It wasn't at all what I expected and I loved the character of Pete

Cochran. I sort of swallowed hard, went back into Mr. Spelling's office and asked if I could test for the part."

Getting the part proved to Mike that he had been right to leave his hometown of Madison, Wisconsin, in search of "something more." "I was just a body moving around from nine to five," Mike recalls, "and I knew that there had to be something more." It took a couple of years, a couple of thousand miles and all sorts of odd jobs before Mike settled in Los Angeles, "Mod Squad" country.

"Robert Kennedy said you should set your goals high," Mike says. "My goal is high. I want to be a respected actor . . . I'd rather be a little hungry and happy with what I'm doing . . . Acting is acting . . . It's gotten to be a way of life with me . . . If the money comes along with it—solid . . . But it's being good that's important to me."

Mike shares this deep-rooted desire for acting greatness with his co-star, Clarence Williams III. Both he and Clarence want to be super-stars. Peggy Lipton is an exciting actress, but she's also a groovy singer and ex-model, who can find super-success in all three areas. For her, acting is fun, but not the end of the world.

Now that Mike has "something more," he's come full circle. Instead of the go-go drive that brought him from Wisconsin to Hollywood, Mike admits that these days, "Sometimes, I just like to lie around and think.



FLIP'S "UNDERGROUND" NEWSPAPER

Hush! Deep Purple!

NICKY SIMPER — BASS GUITAR AND VOCAL HARMONY:

Born November 3, 1945, in Norwood Green, Southall, brown-eyed, black-haired Nicky began playing the guitar around age 13. He ran through nearly a dozen music teachers, before he realized that self-expression was what he was seeking, and no one could teach him that. He switched from guitar to bass when he found himself in a group that was in sore need of a bass player. Nicky is 5'10" tall, and has the distinction of being the only member of the group with a once-broken nose.



IAN PAICE — DRUMMER:

Ian's self-description consists of two adjectives: miniature and weak. DEEP PURPLE's youngest member was born in Nottingham on June 29, 1948. His somewhat angelic appearance belies the explosive energy that is set free when he takes up a pair of sticks. He began in music at age 12 when he became interested in the violin. Less than half a year later, he made the switch to percussions, improved steadily through diligent practice, and now supplies DEEP PURPLE with the drive that is an indispensable part of the group's sound.



Hush! Deep Purple!



ROD EVANS — LEAD SINGER:

Born January 19, 1947, in Edinburgh, Rod stands 6 feet tall, has blue eyes and black hair, and has had no formal musical or vocal training. He began singing at 15, made his first public appearance in a junior high school assembly, and considers the biggest break of his career the opportunity of joining DEEP PURPLE. The unique and unrefined quality of Rod's voice is one of the major characteristics of the group's sound. Outside of music, he has worked as an accountant and model.

RITCHIE BLACKMORE — LEAD GUITAR:

Ritchie was born April 14, 1945, in Weston S. Mare, is 5'5" tall, talks little, but expresses himself eloquently on the strings of his instrument. He has had but one year of formal musical education, entered show business at age 16, and considers the biggest break and greatest influence on his career the opportunity he had of playing with Jerry Lee Lewis.



JON LORD — ORGAN and VOCAL HARMONY:

Born at a "private and gradually forgotten" time in Leicester, Jon stands a slim 6 feet tall, possesses green eyes and brownish hair. He first played the piano at age 8, and when he was 9, began the first of eight years of instruction in the instrument. His first public appearance was in a church, playing for the choir at a social gathering. His biggest break was meeting John Coletta, present manager of DEEP PURPLE, and the greatest influence on his life has been the Hammond Organ.

STEPPENWOLF FLIPS OUT!

While visiting San Antonio's World's Fair, Steppenwolf flipped out! Here, in various poses with various people, are John, Mike, Jerry and Goldie showing what it's really like for a group on tour! Next month: Some exclusive pics of Mike launching paper airplanes from his hotel room!



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HUGH MASEKELA
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Eric Burdon Takes You Home!



UP, UP, AND AWAY!

To get to Eric Burdon's Hollywood home you have to go up, up and then up again, high in the Hollywood Hills. The two storey Burdon residence hangs off the side of a mountain with the first floor on street level and the second floor suspended below it.

The livingroom is dominated by a corner fire place and a complex stereo record/tape/radio setup. Hanging from one of the wide wood ceiling beams are strings of beads and medallions that Eric has received from fans. And on the beam which reaches from ceiling to floor Eric has tacked other mementos.

Just off the living room is a narrow porch from which you can look down and out into a woody canyon.

The entire floor below consists of a large bedroom, which Eric explains is always "a bloody mess."

Eric and Angie Burdon often have friends staying with them for a few days and when these pictures were taken Andy Sommers had just joined the group and was staying with the Burdons until he could find a place of his own.

Parked outside the house are several sports cars and a German Shepherd dog.

Back inside there are several paintings around, but two photographs catch your attention first. One is a striking portrait shot of Eric's beautiful wife, Angie, and the other is an unusual shot of the Animals hanging on the wall at the bottom of the steep stairway that leads down to the bedroom.

Leaning against one wall are several old American rifles, which Eric collects.

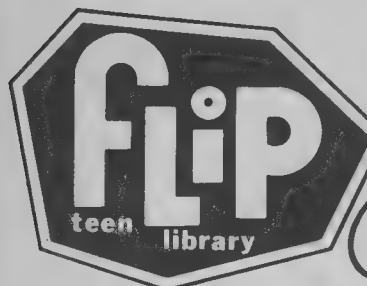
The house is small but comfortable, and it's home for two very groovy people.





TEEN BOOK OF THE YEAR!

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FLIP'S GROOVY GUIDE TO THE GROOPS!

**MONKEES
RAIDERS
BEE GEES**

**100 OUTASITE GROUPS!
121 GROOVY PIX!
240 SCOOP STUFFED PAGES OF FAX!
AND ALL THEIR ADDRESSES!**

BY THE EDITORS OF 

SEND TO: GROOVY GUIDE, FLIP MAGAZINE, 405 PARK AVENUE, NEW YORK, N.Y. 10022

YES, I would like a copy of FLIP'S GROOVY GUIDE TO THE GROOPS! I am enclosing One Dollar (which includes 25¢ for rush handling and mailing). Please send me a copy of the best-selling teen book of the year at once.

NAME..... AGE.....

ADDRESS.....

CITY..... STATE..... ZIP.....

BEAUTY Q&A!

My hair is a little bit too wavy and my parents do not want me to straighten it. Is there anything else I can do?

L.S.

Lodi, N.J.

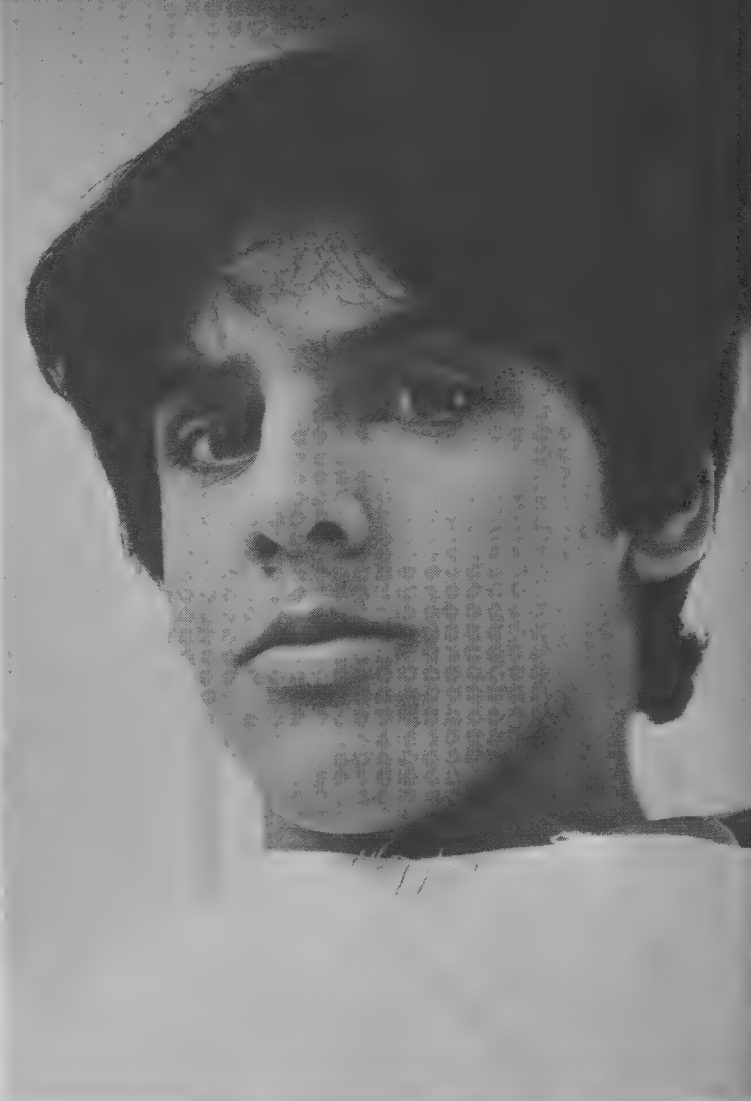
As a matter of fact, there is. If your hair is short or medium long: Use a good hair setting lotion after shampooing; then set with about six of the largest rollers that your hair will get around, pinning rollers tightly with over-large bobbi-pins. This works! If your hair is long (so that it goes around even the largest roller more than **just** once): Set all the hair on the crown of your head with one huge roller; then after parting remaining hair down the back of your head, proceed by wrapping the right hand section smoothly around to the left hand side of your head, and fasten securely with clips. Do the reverse with the remaining left hand section. Wrap a hair net quite tightly around your whole set until hair is dry. This works! (If dry hair shows wrinkles from the clips, reset briefly with medium rollers and just a **touch** of water.)

I have lovely nails which I take very good care of and keep polished at all times. My problem is this: I much prefer frosted polish, but when I use it no matter how many coats I put on, my nails always look streaky. Also, I find it chips more easily than regular nail polish. What do you suggest?

S.R.

Palm Springs, Fla.

We just happen to have a very groovy solution—and one that will take care of both problems at the same time. First, of course, apply your base coat and let dry. (FLIP Tip: Always let each coat of polish dry **completely** before applying the next no matter what kind of enamel.) Then use one coat of **regular** polish that is as close as possible in color to the frosted you have chosen. Over that use only **one** coat of the frosted. No more streaks, and no more chips, promise!



HAIR!

Saj, Davy & Micky Let It Down!

Hair they are: Three super-stars letting their hair down! Saj is waiting for the ABC-TV make-up man. Davy is waiting for his Japanese shampoo to set in. And Micky takes time out for a smile while zipping off his whiskers. For the whole hairy story, flip the page . . .

HAIR! Saj, Davy & Micky Let It Down!

Saj seems to be saying a small prayer while waiting for the make-up man to come and make him ready for another edition of "Happening!" But, once he's relaxed, Saj seems to float off in three dreamy directions at once! Wonder if he noticed the scissors the make-up man is holding, getting ready to trim a few snips off one of the world's most famous heads.



Here are two
sides of Micky
never before seen
in print! Hey
there, Micky, are
your sideburns
straight?

HAIR! Saj, Davy & Micky Let It Down!



HAIR! Saj, Davy & Micky Let It Down!

A Monkee even has to get his hair washed and cut away from home! Here, Davy puts his head into the hands of a Japanese barber, who

carefully shampoos and trims his famous customer's hair. A perfect Monkee haircut is one you can't notice after it's been cut!



So much to babble about this month, I don't know where to start. Your trusty Hollywood Editor just revived from a whirlwind trip through Belfast, Northern Ireland and dear old London in time to find this town falling apart over new group **THE THREE DOG NIGHT**, which debuted at the Whisky A Go Go.

The group's built around three groovy singers, **DANNY HUTTON** (remember "Roses and Rainbows"?), **CORY WELLS** (who adds a great depth of soul to the act) and **CHUCK NEGRON**.

Their first hit is a song that should make its writer, rhythm and blues singer **LARRY WILLIAMS**, quite a lot of money. **LARRY** and **JOHNNY "GUITAR" WATSON** first got an R&B hit from it, then **KIM WESTON** got a "good music" version of it on the charts and now **THREE DOG NIGHT** are hitting the pop charts with it—now if he could just get someone to do a country/western version!

Sad news from **MERILEE RUSH**—her brother **NEIL**, one of the **TURN-ABOUTS**, was critically injured in a motorcycle accident recently and was unable to make their latest tour...Many people made many

THREE DOG NIGHT:
Hollywood's Newest Group!

Hollywood



By Carol Deek

comments about **GRACIE SLICK'S** dark appearance on "The **SMOTHERS BROTHERS** Show"...Don't expect **ERIC BURDON** to ever perform at another Olympic Games closing ceremony—between border guards and over-ambitious fans, the whole trip was a bit of a waste.

Hey, Keith—what's this I hear about Barry Gibb leaving the **BEE GEES**?

I didn't make it back to Smogsville in time for the **CREAM's** final performance here, but those who did see the shows at the Forum, including "Star Trek"'s **LEONARD NIMOY**, were totaled out. You wonder how they could get up such enthusiasm on what was supposed to be their final tour. Anyway, their contract calls for two more albums, so it's not over yet.

Los Angeles area **BEATLE** fans were treated to a taped preview and explanation of the new **BEATLE** album by **GEORGE HARRISON** himself on radio station KRLA. **GEORGE** spent a month here producing the next **JACKIE LOMAX** single and also found time to tape the preview (one of his best comments was calling the slower version of "Revolution"



"**YELLOW SUBMARINE**": Carol says January is "Move Into A Movie Theatre" Month!



THE CREAM: They're Still Happening!



GRACIE SLICK

"The Glen Miller version.") and the surprise appearance on the **SMOTHERS BROTHERS** show.

That **SMOTHERS** show, in the opinion of just about everyone, was undoubtedly one of the best ever done—particularly the excellent use of **DONOVAN's** talent.

Speaking of **BEATLES**—and who isn't these days with the **JOHN LENNON/YOKOONO** album cover floating around—**PAUL MCCARTNEY** called our **JIM WEBB** recently to hustle up some tunes for **MARY HOPKIN**.

STUFF AND JUNK—Have you noticed the great deal of **SIMON AND GARFUNKEL** tunes being recorded by everyone lately...Early **ASSOCIATION** fans should keep watch for a group called **JOSHUA FOX** with a fellow named **JULES ALEXANDER**...And have you **LISTENED** (That means **LISTENED**) to **BILL MEDLEY's** "Peace"? The **RASCALS** said it in "People Got To Be Free" and **BILL's** said it again—maybe someday people will believe it...**JEFFERSON AIRPLANE** set to appear in French filmmaker **JEAN LUC GODARD's** first American film, tentatively titled "An American Movie."

For those many who commented on **GRACIE SLICK's** dark appearance on **SMOTHERS**—yes, Gracie was wearing black makeup. Her explanation—"Listen to the words in 'Crown Of Creation' and think

about a Negro singing them; it makes sense. Also, women wear makeup all the time, so why not black? Next time I might wear green. Besides, I think it's very weird to have blue eyes and a black face. And...there weren't any Negroes on the show and I thought the quota needed adjustment."

The **HAPPENINGS** tootled into town, happened at P.J.'s and tootled out—their problem is similar to the **FOUR SEASONS**, but what a problem to have!

They have got to be kidding with **JULIE LONDON's** recording of "Yummy, Yummy, Yummy, I've Got Love In My Tummy."!!!!

Saving the best bit for last—In a rare appearance together in our town, all four **MONKEES** plus various wives and girl friends, turned up for the premiere of "Head" along with other interested parties, including **MAMA CASS**, looking good despite recent throat problems; **TOMMY BOYCE** and **BOBBY HART**, looking as adorable as ever, parts of the **LEWIS AND CLARKE EXPEDITION** and **THREE DOG NIGHT**.

The movie itself? Well what can I tell you but see it and decide for yourself. It's about everything, but then maybe it's not about anything. If you've been a true blue **MONKEE** fan, there are things in it that will startle you and if you've somehow managed to dislike the group, there are things in it that will surprise you. To get all there is there, you'd have to be hip to the **MONKEES** TV show, topless dancers, the war in Vietnam, the police situation and early movies, plus several other little diddies. So don't let it disturb you if parts of it go over your head—see it again and then ask your parents. Better yet, take your parents with you the second time.

And all that can be said about the **BEATLES' "Yellow Submarine"** is **YES**. It's "move into a movie theater" month.

People to watch—a gentle San Franciscan named **LEONARD SCHAEFFER** who's writing songs about you and your life and **LEN WHITING**, who will have you in tears in "Romeo and Juliet."

It's a good month for looking and listening and seeing and hearing and feeling and believing and being. Do so.

Carol

LEONARD NIMOY TALKS ABOUT EVERYTHING!



The following interview took place one hazy California day in Leonard Nimoy's private dressing room on the lot where "Star Trek" is shot.

He was already there, when I arrived, still dressed as the highly logical Mr. Spock, complete with ears, and invited me to share a commissary chef's salad with him, which was surprisingly delicious.

He was prepared for the typical fan magazine interview—"Where did you meet your wife and did you know you loved her right away?" variety—but quickly realized he'd been spared all that and launched into some things that are important to him. He revealed himself as a very aware and involved individual with a great sense of responsibility toward his fans and a tremendous respect for today's youth.

— Carol Deck

FLIP: What is your reaction to the John Lennon/Yoko Ono album cover which shows both of them nude?

LEONARD: I don't know. I don't know what it relates to. It certainly doesn't relate to music, does it? What



LEONARD NIMOY FLIP'S BOOK LENGTH INTERVIEW!

does it have to do with music or art?

I'll tell you what I think is **sad** about it, is that it will be very disturbing to a lot of young people, 'cause they have to make a decision, or they feel they have to. They have to decide whether they like the Beatles or John Lennon or whether they don't on the basis of a moral question rather than an artistic question. And I think that's sad, because as long as the Beatles are an artistic entity—and they certainly are artists—I think that they offer something very, very exciting, fresh, and innovative musically and the young people can benefit just in terms of keeping their minds alive, in keeping their minds open to lots of different things.

But now in terms of this thing, I don't know what it means, except that I think it means that kids are going to be nervous about it.

FLIP: Do you think that it's essentially a put down? It's been called the greatest put down to idolization ever. Several people have considered it an out and out insult to the fans.

LEONARD: A put down? I don't think so. I would hesitate to read that into it. My projection would be—based on what I've seen of their public relations attitude of the past, what I've heard them say in interviews—I would say that it's a further expression of individual freedom, individuality, like no holds barred, this is the reality of it, here's the truth of it, this is it. I don't think it's a put down.

FLIP: How do you feel about the increased use of swear words in pop music?

LEONARD: It doesn't offend me, let's put it that way. And it doesn't offend me to think that my children hear it either. (Ed. note—Leonard and his wife, Sandi, have two children, Julie, 13, and Adam, 11.) I don't think using the word "damn" or "hell" is offensive. I think that there has been a great deal of hypocrisy in that area anyway. It's OK for us to say it but don't let anyone hear you say it—I mean what does that mean? And the kids are saying it and it's OK for them to say it but don't let their parents hear them. And the parents are saying it but don't let the kids hear them. It's silly.

FLIP: Do you think that the swearing on records could get carried away to a point where anything is likely to show up on records?

LEONARD: I doubt it. I think that there're too many restraints, in all areas—station management or whatever. Or the courts if it gets really out of hand. But nobody's arresting Arthur Brown and nobody's arresting

Spanky And Our Gang. So evidently there's nothing illegal about it and if it's not illegal then the only question left is moral and I think that the times and the people determine morality.

FLIP: In the songs that you have recorded, do you prefer the you-and-me type songs rather than protesting the war type?

LEONARD: Well, I do protest the war. I've done the protest thing. I've done it in my own way. One of the very first things I wanted to record was "Something's Happening Here." I never got around to it for one thing and another and it had been very well done by the Buffalo Springfield and obviously I wasn't going to come up with a hit with it after they had. But that song really turned me on because of what it said. And I do dig songs in that area and have done songs in that area. I'm beginning to write songs in that area—I don't know if I'll be any good at it.

I may be a bit preachy but I think there's an excuse for that if not a reason. In my case I became well known by playing a character whom a lot of young people respect and look up to. It's a very big responsibility. I am not just an entertainer. I'm not just a guy they groove with. As Mr. Spock I'm a guy they say "Hey what does Spock think about this, where's Spock's head on drugs, abortion, the war." They want to know. They really want to know. And I try without trying to tell them how to live their lives, I try to deal with and live up to that responsibility as much as I can reasonably. Because I do feel that responsibility. I could just shuck it aside and say "I pass. Don't bug me with those questions. I want to sing about love and why did my girl leave me, and I dig flowers and trees and just do songs." I could do that but I do feel a sense of responsibility and a sense of opportunity to, to try to relate.

Nothing gives me more pleasure than those personal appearances that I do where I go out to deal with teenagers, where I go to a college or a high school to talk to them and meet with them and try to get some kind of communication going. I really, really dig them. I'm more at ease with a bunch of teenagers than I am with adults. I really am. I really love to talk to them. I want to hear what they're thinking, why they're thinking that, how they arrived at those thoughts. And I guess in a way I'm trying to say some things to them on some of these records. I make a very conscious effort in that area.

FLIP: Do you think records are a

good place to do this sort of thing?

LEONARD: Well, it's the only way I have that I know of, except for interviews. And in most cases the interviewers, like the fan magazines—they drive me crazy—all they want to know is are you fighting with your wife yet and are you and Bill Shatner getting along and are your ears hurting and has your daughter Julie had her first crush on some boy yet and how did you feel when your dog died—you know, really dumb things. And that could make you vomit. I get sick of that. And what can I say through that medium? And what I say on "Star Trek" is controlled not by me; it's not my words. So records are where I have the most choice of what I want to say and how I want to say it. And the records are selling, so evidently something's happening.

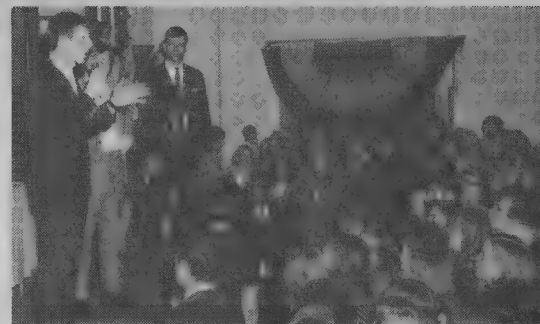
FLIP: When you meet with teenagers and talk with them on campuses and wherever—what do they usually ask you? What do they want to know about Spock?

LEONARD: Well they don't want to know about Mr. Spock, usually, they want to know about me. Yeah sure, they say "Has Mr. Spock ever been in love?" and that sort of thing. But when I meet with them in a meaningful situation where we can really have a conversation, the discussion covers all the bases. Like "what do you think about the war in Vietnam? Should we get out and how should we get out? What do you think about drugs? You're asking a person to just open up his whole insides, and I don't care how popular or public a person becomes, he still likes to feel that he is a human being and has some reserve of privacy for himself. So I don't just answer outright yes on this and no on that. But what I do like to do is to help them to figure out how some of the answers can be arrived at for themselves.

FLIP: Do you feel that this "revolution" that seems to be happening on our college campuses is worthwhile as the students keep demanding more control of the universities and...

LEONARD: I don't think they want more control of the universities really. I think what they really want is better teaching. I know what it's like to be unhappy, to sit in a class with a teacher who isn't really hip on his subject, who's one chapter ahead of the class and is telling you to memorize the facts. He doesn't turn you on. He doesn't feed your mind. He doesn't get you excited on the subject. I've sat through many of those and I know how horrible that can be, how frustrating it can be, how you really don't want to go to class and how,

LEONARD NIMOY FLIP'S BOOK LENGTH INTERVIEW!



when you do go, you fight to stay awake.

And I've been in other classes where the teacher turns you on and you really look forward to the class and you're talking and arguing and you go out of the class talking about it and you talk about it at home and you're thinking about the class coming into the next day. That's learning.

If all of the teachers were that way and if all the subjects were current rather than hangovers from ancient philosophies on teaching, there wouldn't be this what seems to be a desire to take over the universities. They're not saying they want to take over the universities. They're not saying they want to take over the curriculum. What they want is a better existence, that's all. They want a better education. They want to be turned on by their teachers and by their subjects. And what's wrong with that! I think that's marvelous.

FLIP: Getting back to pop music, can you foresee any particular trends in the near future? We seem to be in one of those "in-between" stages again.

LEONARD: Yeah, I think there are changes coming. The last few days I've heard things on the radio, on the rock stations, that almost make me laugh. They're fun, funny things, you know, like Canned Heat doing "Going To The Country." That's a 40 year old standard blues song. I listened to that and roared—wow, what a riot! The Beatles doing "Happiness Is A Warm Gun"??

Yeah, I think we're going through

some changes. I think that it's very exciting. And I think that there are some very, very talented young people ready to do a thing. They may not know themselves that they're ready to do it yet, but it's coming. Something will erupt, I'm sure.

FLIP: Are there any particular people around now that you think will really come through?

LEONARD: Obviously people like Jimmy Webb, Bob Dylan, the Beatles, Simon and Garfunkel will always be heard from—they don't stop and won't stop—and I've neglected a lot of young people there that are very talented. I wasn't really that hip musically, I wasn't really paying that much attention to pop music until I started to record.

FLIP: What are your professional plans for coming months?

LEONARD: I'll keep busy. The show's been picked up through the end of the season, though we finish shooting in January. I'm recording my next album. I'll be doing some personal appearances on various television shows and in person appearances around the country. I'm looking for a script for either a picture or a play that I could do. I'm just trying to keep my pores open to see what happens. I like to keep busy. I'm working with a guitarist trying to work up a more comprehensive personal appearance act. And I'm thinking of putting together a book. I do things with photography and I'm thinking of putting together a book of verse and pictures. I want to try everything.

flip goes to the flicks!



THE IMPOSSIBLE YEARS Starring David Niven and Christina Ferrare Metro-Goldwyn-Mayer

While psychiatrist Dr. Jonathan Kingsley (DAVID NIVEN) lectures his classes at the University on "How to Raise Teenagers Without Problems," his own 17-year-old daughter, Linda (CHRISTINA FERRARE) is arrested for picketing on campus. Dr. Kingsley's problems with

Linda's messy room, bad grades, and sweat-shirt-and-dungaree look make for a very funny and sympathetic movie, but when Linda returns from a vacation and cleans her room, tidies herself, and becomes the attractive young woman she always should have been, her father almost wishes she were still his flighty teenager! Of course, it's all because she's fallen in love and gotten married, but you—and Dr. Kingsley—are kept guessing until the very end who her husband is!



"HELLO DOWN THERE" Starring Tony Randall and Janet Leigh, Paramount Pictures

Can a family of four live comfortably in a house 90 feet below the surface of the sea? That's the problem scientist-designer Fred Miller (TONY

RANDALL) poses when he asks his family to help him test his "typical" American home in the suburbia of the future. Their new housekeeping arrangements don't stay too peaceful, though, with two teenagers making waves and a loyal Mrs. Miller (JANET LEIGH) who is really afraid of water. The amazing happenings range from accidental sharks in the indoor swimming pool to an undersea rock concert, and two of the movie's high points are guest appearances by Merv Griffin and Flipper the Dolphin, both playing themselves.

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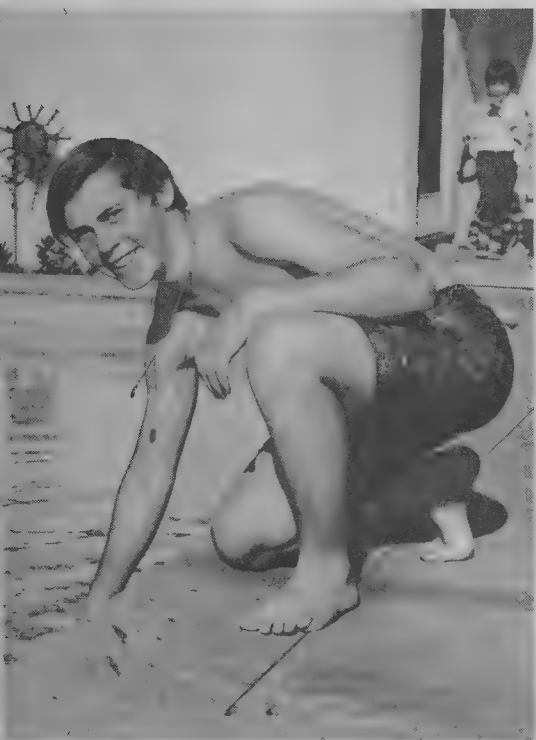
Michael Shea Does "HIS OWN THING!"



If you're a close friend of Mike's, you can look forward to receiving a rosary from him. This very personal and meaningful gift is Mike's deepest expression of faith. And in the quiet of his room, Mike fashions his genuine "love beads!"



Mike started in show business when he was young (he's only 16 today), so he figures his young cousins ought to do the same. Tracy, 2, and Edward, 3, show mixed interest at the family organ as Mike tries to get their careers going!



The water's fine . . .



. . . So Mike decides to "sit" in it. Guess he'd rather sit than swim!

FRID FLIPS OUT!



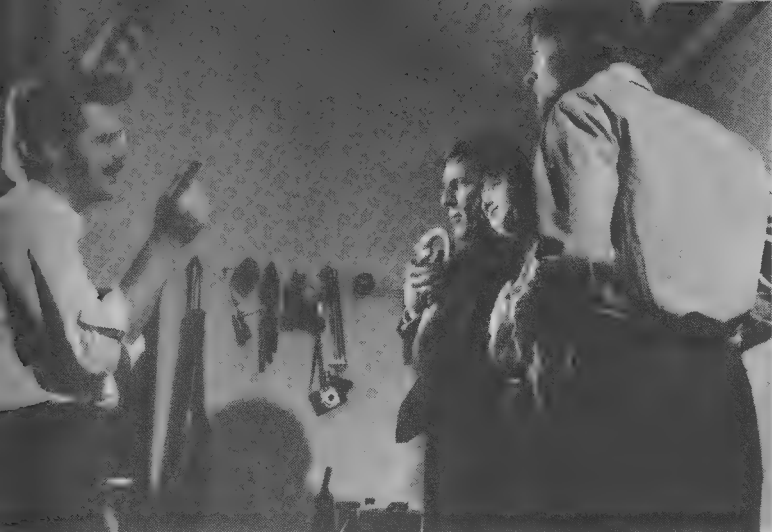
**or "How Barnabas Became
Flip's Groovy Ghoul!"**



Escorting a ghoul to a "cover shooting" just had to be a different experience, I decided as I directed the limousine driver to the ABC studio where Jonathan Frid (alias Barnabas Collins) was finishing up his day's filming for "Dark Shadows." Just getting into the studio to get him was interesting—I had to wade through dozens of fans outside who were waiting for him to appear.

Jonathan was in full Barnabas makeup and was pretty menacing looking with his cane and ring and swirling cape. But like the unhappy vampire he plays in "Dark Shadows," Jona-





than is a very nice guy under the makeup. On the way down to our photographer, Tom Morton's, studio, he told me about the short Mexican vacation he'd had the week before. The whole cast works very hard five days a week, memorizing lines and filming five shows a week, so any time off they get is precious.

When we arrived at Tom Morton's studio, our model, Judy Nugent, and Brian Carigan of the New York Rock & Roll Ensemble were already there, and we went to work.

At one point in the shooting Tom asked Brian to be

the bad guy and haunt Jonathan and Judy. To help Brian attain the necessary evil look, Jonathan reached into his pocket and brought out a little plastic vial. Floating in water in the vial were his fangs! He showed Brian how to put them on, and I took a couple of pictures of our new vampire.

Jonathan was really fun to work with...and he had a ghoulish sense of humor. The national elections were just over, so I asked him what he thought of the outcome. The 172-year-old vampire thought a moment, then he said, "Oh, yes, Warren Harding is a very good man." ■



ENGLAND'S "OTHER" JONES BOY!



REAL NAME: Jonah P. Jones

BIRTHDAY: September 14

HEIGHT: 5'7"

HAIR: Brown

EYES: Brown

WHERE DO YOU LIVE NOW: London/New Jersey

FIRST AMBITION: To learn to ride a bicycle.

GREATEST AMBITION: "My ultimate goal is to be like Robert Goulet. To be able to sing those particular songs. I feel now that I'm doing an apprenticeship.

SINGLE RECORD: "My Father."

HOBBIES: Reading, watching old movies, going to the country. "Do I love the country! Just before I came over here, I was at my uncle's farm in North Wales. I was hacking down trees and clearing the undergrowth in a new field he had. My uncle breeds wild ponies, and about this time of year they start coming down from the mountains, and he feeds them all through the winter."

FAVORITE SPORTS: Swimming, riding, soccer.

FAVORITE FOOD: Steak and kidney pie, fish and chips.

FAVORITE DATE: Girls with a good sense of humor—all girls—what would we do without them?

FAVORITE COLORS: Yellow, red, light black.

FAVORITE SEASON: Summer.

FAVORITE SURPRISE: Being presented with a complete dinner service by fans. The plates, cups and saucers were all **square**.

DO YOU LIKE PARTIES: Being a practical joker, I love parties! (I'll leave the rest up to you!)

FAVORITE SINGERS: Scott Walker, Jackie Wilson, Dionne Warwick, Aretha Franklin.

WHAT ELSE WOULD YOU LIKE FLIPERS TO KNOW ABOUT YOU: I answer all my fan mail personally and would love to hear from you.

You can write Jonah at:

9 Ridge Road

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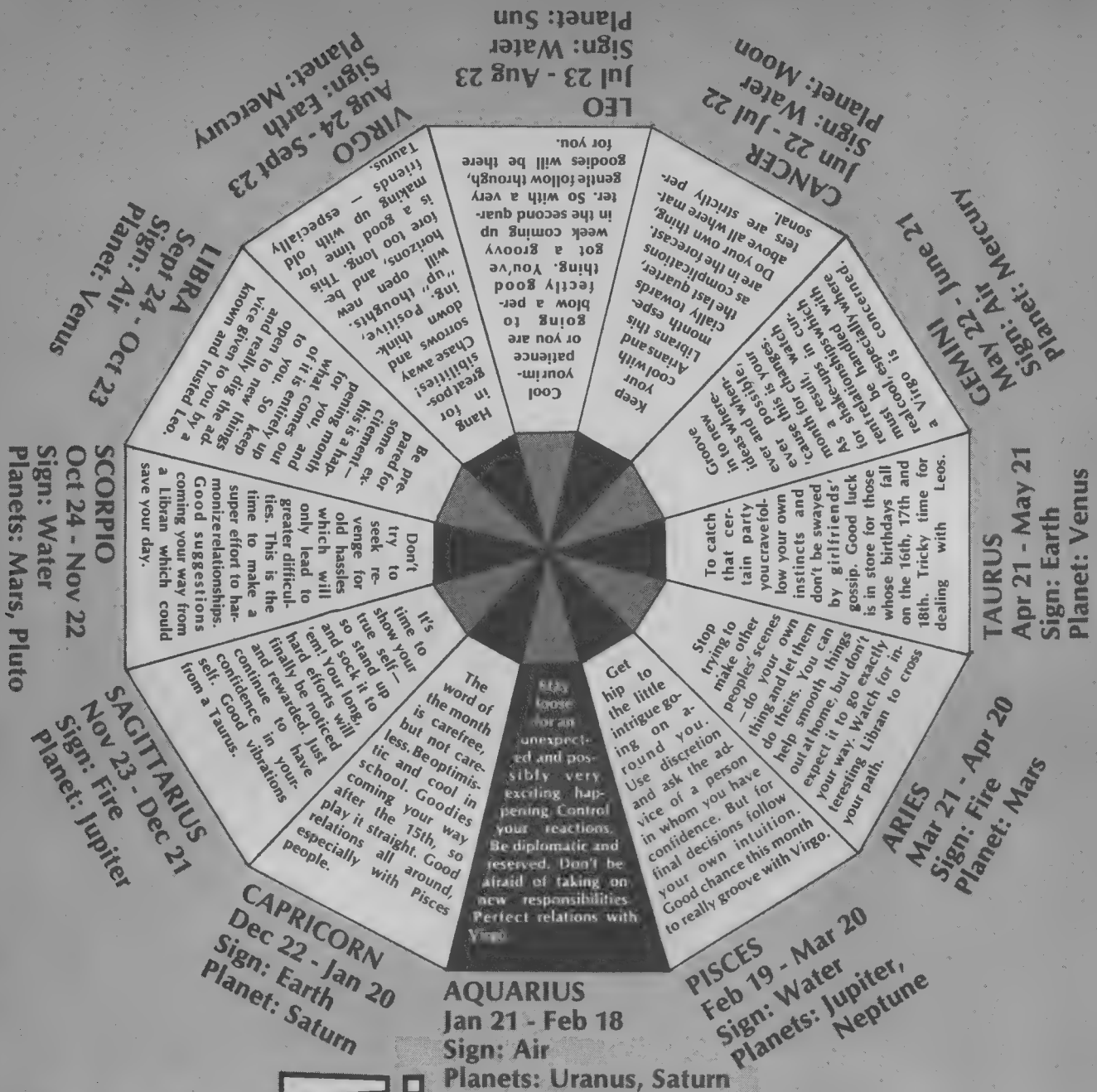
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HAPPENING! HORSCOPE! TODAY



If you are an Aquarius:

You were born under the same sign as Peter Tork, Bobby Hart, Graham Nash, Sonny Bono and Paul Wheatbread and so you probably have a lot in common.

If you are an Aquarius:

You are somewhat of an idealist with very strong likes and dislikes. Nobody pushes you around. You crave your freedom and independence almost as much as a Sagittarius. Your thinking is more progressive than your contemporaries and it is supported by a strong streak of originality. You make friends easily despite the fact that you are quiet and cautious. You have a real commitment to the brotherhood of man. Even though you are intelligent and well able to reason things out, you are also intuitive and have the self confidence to follow that intuition. People remember you best for your honesty, sincerity and kindness.

If you are an Aquarius:

Born between January 21 and January 30 the above characteristics are intensified.

Born between January 31 and February 9 you are influenced by aspects of Gemini such as excitability and stubbornness.

Born between February 10 and February 18 a Libra influence makes you more sociable and artistically or musically inclined.

THE BEATLES' "VERY FUNNY LIFE!"



AS TOLD TO FLIP BY THE WRITER WHO SHARED IT!

Hunter Davies, the man who wrote their authorized biography, sat down with FLIP's Valerie Berger to reveal the real story behind the book behind the group . . .

FLIP: There was another thing, too. We've gotten a lot of letters from fans about when they were experimenting with drugs, and the kids feel they hurt their image terribly, and they were very upset that they did it. Why did they do it? What were they looking for?

MR. DAVIES: Well, they didn't know what they were looking for.

That's why they did it, really. You know, if you know what you're looking for, you can almost find it. But they had got to what it was, 25, and materialistically and physically had everything this world could possibly give you. You know, 16 cars, whatever it was, 20 houses, millions of pounds in the bank, fame, success, power, all that sort of fun, and being intelligent people, the minute they got it they realized it was empty. Most millionaires realize that, but it usually takes them a long time, because they're not as

bright as The Beatles (grinning). They realized it immediately, that it was a cell that was empty. That there must be more to life. And so they started thinking, "We've had all the materialistic stuff." So they started turning in on themselves, trying to find out spiritually what it was all about, trying to find a message in the meaning of the world. The LSD thing happened by chance, because they were at a friend's house and this friend gave them some without telling them. LSD sped up, brought along quickly, emotions they were

already having, and they started having spiritual experiences quickly and powerfully, which is what they were looking for. And they didn't feel there was any harm, or any side effects, harmful ones. They'd always taken minor drugs, pep pills in Hamburg to keep themselves awake. But like beer or whiskey, anything in excess is obviously going to be awful. LSD was harmful, and could be harmful. So they just tried it to find out about themselves.

FLIP: What was the result?

MR. DAVIES: They did find more meaning to the world, they thought. They did start discovering truth, and it did really make them nicer people. They did try harder not to be rude and not to be abrupt. And they did try to think of things other than success and making money. I thought it was good.

FLIP: But they stopped using the drugs.

MR. DAVIES: Yes. They had already given up LSD, and they'd already given up pot when Maharishi came along, because they found that you could get there just as well and more truthfully by being yourself, by really trying, by thinking about spiritual things. Like John, I went down to see him sitting around all day not talking. Well, he was doing that on his own, he was thinking great thoughts without any artificial stimulus. But they don't regret it, because they never regret things in their life. They say it helped them, it speeded up something they were looking for. But now that stage is finished. They're glad they went through it, but they're glad it's finished. But they don't recommend anybody to go through it, which is what a lot of adults thought.

FLIP: That they would be a bad influence on the kids.

MR. DAVIES: Obviously, it was terrible for their image, but they don't care about their image. They don't do things to give themselves a good image. They do things because they want to do it, which is what they've always done. But it seemed to me that fans were very faithful. The real fans thought, well that's them, it's their private life, they want to experiment with these things; we understand. It's their music we like. We're interested in what color socks they wear, and

that sort of thing, but really, it's their music we dig. A lot stuck by them. I mean, most of them stuck faithfully.

FLIP: And after that they started with the Maharishi.

MR. DAVIES: Yes, he gave them what they were looking for, in a different way from drugs. He helped them along the path to find great truth.

FLIP: Why did they then leave him?

MR. DAVIES: They thought he was more wonderful than he was. When they realized he wasn't Jesus, you know, he was just really a bloke, a good bloke, they felt disappointed. Then secondly, Maharishi and his whole entourage had used them for their own publicity and their own promotion. You know, had got them to do things, which I thought was very unfair of him. The Beatles hate anyone taking advantage of them. So that eventually got home to them. It wasn't really Maharishi's fault, but he fell into the hands of publicity people and agents and all sorts of people who used The Beatles.

FLIP: But they still don't speak ill of him. They had a press conference in New York, where they just said this wasn't the way, and the whole thing was off. So now what?

MR. DAVIES: I don't know. I don't know what the way is now. They're nicer people for all this. They really are trying hard. They're much calmer and less frenetical than they used to be. But I don't know if the next stage has come along. It's come along in John's life—Yoko's come along, in a way to take Maharishi's place, as a spiritual influence.

FLIP: The idea going around is that she's taken Cynthia's place, not Maharishi's!

MR. DAVIES: Well, that's the factual view. But she's supplying a need for John, mentally. That's my theory.

FLIP: Do you have any idea if this will go on with her? Whether it will break up his marriage?

MR. DAVIES: Oh, it's broken up his marriage, hasn't it, because they're getting divorced. It's been in the papers. I don't know how long it'll last. I mean, John thinks it'll last forever. But everybody always thinks this. When you're doing

something you think it will.

FLIP: It seems like a very sad thing, in your interview with Cynthia, that they loved each other but they only got married because she got pregnant. It just seemed like a very unstable kind of relationship all the way through.

MR. DAVIES: Well, John was very unfair to her all the time, really.

FLIP: She just took it.

MR. DAVIES: Yeh, she took it until she couldn't take anymore. But that's John. That's how he is—you've got to put up with him, or you don't. Lucky for me the book is dated since I wrote it, and in the book they're not split up, but I did go, I thought, very faithfully into the relationship between them, and how it began and what it was like. And you can see then it's not exactly "Home Chat" or "Women's Own," or whatever the magazines are here . . . a romantic, slushy story. A lot of people go through life quite happily with these stormy marriages, but they obviously aren't.

FLIP: Well, also since you wrote the book, Paul and Jane have split up.

MR. DAVIES: That's right. Well, there again I've been proved wrong. I believe they're still in love, and I believe it could still happen, but Jane isn't prepared to put up with being a secondary thing in his life. He's more in love with the other Beatles—they all are in love with each other—than they are with their wives. The sad thing is the wives have got to accept this. And Jane wasn't. Jane's a very strong-minded girl.

FLIP: I think that might be good for Paul.

MR. DAVIES: Of course, it would be very good for Paul, yeh. I don't know whether they'll ever meet again, but I'm sure they still love each other. I said in the book they're very much in love, and even though factually I've been proved wrong, I believe that. But you've got to feel sorry for them, and I really do.

FLIP: It's a horrible strain on a relationship.

MR. DAVIES: You might reprimand The Beatles for their drugs and the moral things they've done. But they've lived a very funny life since they were fifteen, having mil-

THE BEATLES' "VERY FUNNY LIFE!"

lions of girls panting after them, living away from home and having no responsibilities, just living for the minute and having no steady hand or influence once they left home. You've got to understand the temptations put their way. With The Beatles it makes it very difficult, really, for any girl to have their man. They've never met, really, a highly intelligent career girl who'll be on their level, who'll have interests in her life outside The Beatles. Say, she's writing. And who'll really tell them to their face what she thinks of them. You know, they've always met someone who's sweet and adoring.

FLIP: To change the subject for a moment, I was going to ask you to draw a comparison between their first film, "Magical Mystery Tour" and their polished "Yellow Submarine," but there is no comparison!

MR. DAVIES: No, you can't. They made "Magical Mystery Tour" themselves, from beginning to end, sang in it, acted in it, wrote the script, directed it, did the titles, did the editing. You name it, they did it. "Yellow Submarine"—well, it's an American thing, mainly, isn't it? Anyway, it's a cartoon film. Ten thousand people a day say "Can we open a club called Sgt. Pepper," asking to use the Beatles name on their products. This time they said yes, because they liked the people that came to them. You can make a cartoon film using our name, Yellow Submarine. That's all they gave permission, for the word Yellow Submarine to be used. These people went to work, created their own story, using all the Beatle songs and Beatle-type jokes.

FLIP: And the Lonely Hearts Club Band.

MR. DAVIES: That's right. But the contract signed with them was to give The Beatles' company a share of the proceeds, naturally enough, because they were using The Beatles' name. Anyway, they came back and showed them the film half-finished, and The Beatles liked it so much—"Yeh, this is great, this is very funny, it's super." Then when they were asked could they write a couple of original songs for it, as they liked the product so much, they said yes, which they did.



FLIP: Weren't their voices used in the film?

MR. DAVIES: No, it's not their voices. It's actors doing it. So they didn't make the film, they had nothing to do with whatsoever. They just liked it, what was happening to it going along.

FLIP: They've just closed their boutique, Apple. They've decided to get out of the "rag trade."

MR. DAVIES: Gave all the stuff away, didn't they. Thousands of dollars worth of gear.

FLIP: They're rather impulsive.

MR. DAVIES: Yeh, yeh, but they admit their mistakes. Quickly. Like Paul, when he was asked about "Magical Mystery Tour," he admitted yeh, it wasn't very good. I suppose you could say they could afford to, with all their money behind them. You know, when something fails, just chuck it in. But they didn't do it to make money in the first place; if it doesn't make money it's no great hangup or worry, they don't start economizing. They say, well, let's forget it. Get out. They're looking now, desperately, for a person to come along and knock Apple into shape, and be a real super mogul. They're offering thousands and thousands of pounds to this one person, who'll really take Brian's place in the business world. Apple is the biggest thing in their life, but they don't really think about it full-time. So they go along to Apple, you know, "Let's go and see our office girls." They go down to the office, and they say "What's happening, then," and they call all the various people, heads of depart-

ments. They've all been scared to make really big decisions, knowing Paul's going to come in. They're all very loyal and good people, but it needs one dynamic man; he'll just knock the thing into shape the way he wants it to go, and hope The Beatles will approve, rather than hanging around waiting for them.

FLIP: To kind of wind it up, let's talk about The Beatles as individuals more, rather than as a group. Each of them contributes to the group, to the complex of the four of them. John and Paul compose and George introduced the Indian music, and everything. What have been Ringo's major contributions?

MR. DAVIES: Himself. Paul says they're the four "mates" and each of them gives something to the whole. You know, the sum is greater than the parts. They all give something which the others have in a small way, which they have most of all, and they put it in. George is the one who's absolutely dedicated—when he starts to do something, he does it properly. The other ones are slightly dedicated, but not as much as George, so George throws in his chip, dedication. Ringo is the most adult and the most grown up and has things in proportion. He's the most sensible of them all. Which is good. When they're doing a freak-out thing or doing daft things like buying an island in Greece, or something, Ringo just has to be there going "Hmm"—brings them down to earth. He's not the creative one, therefore people tend to think, well poor old Ringo, he's been dead lucky. Well, they needed Ringo, really, to give this stabling, common sense thing. And he's very intelligent, Ringo is, and very funny, and he's a good drummer. But it's a hard thing to describe what Ringo gives them, you just have to see them together to realize they do operate as a quartet.

FLIP: It's been said that Ringo has changed the least from the days of Beatlemania in 1963 through the present. Would you agree with this?

MR. DAVIES: Oh, I don't know. Probably. Well, none of them have changed... none of them have gone conceited or bigheaded. They're still very adolescent in a

way, with adolescent crushes, adolescent passions. Whereas Ringo always was a fairly mature sort of bloke. But of course he couldn't help changing, a little, scruffy lad, as he says himself, to what he is now. He's got confidence, more than anything else.

FLIP: You say in the book that George has changed the most.

MR. DAVIES: This is all comparative, unless you know what George was like before.

FLIP: Are you saying that because you didn't know them in those early days?

MR. DAVIES: No, in saying to the public in print that George has changed the most, they think that since Beatlemania he's changed the most. I really mean he's changed the most since a teenage boy. He was a late starter, really, George. He was almost looked upon unfairly as not being very bright or clever, because he wasn't quick or sharp, where Paul and John always were. He was a slow starter and he joined the group as being the youngest member of the trio. He was slightly in their shadow. And he was the one that didn't write songs, and he was the one that didn't know about art, and things like that, so people tend to think . . . you know, Churchill was a slow starter. So in a way he's changed the most. And now he really is the most independent of them all. He's the one, really, who needs the others least. And he's the one who dislikes being a Beatle most. I mean, they all dislike being Beatles. He's the one it aggravates most of all. He's got such confidence, and after having despised learning and knowledge at school, in a way he's the most knowledgeable. He's self-taught. All that religious stuff and to play the sitar and all those things. So I suppose he has changed most. And people realize how intelligent and clever he is now. Whereas people who knew them as The Quarrymen always thought what are they doing with George? This crummy Teddy boy!

FLIP: It's funny, too, because his mother is the nicest to the fans.

MR. DAVIES: I don't know why she does it—she really does knock herself out writing all these thousands of letters. The book will do her harm,

because it draws attention to this. Therefore fans will write to her now, which is hard luck on her 'cause she's so nice. Because she writes 200 letters a week, but once they read this book, it'll be 20,000!

FLIP: So I won't even ask about Paul and John, then.

MR. DAVIES: Oh, they've changed. John has changed tremendously, because John was the one with the chip on his shoulder. He was really aggressive and nasty, and he used to punch people and get in fights. Because he was mixed up and insecure. But now he's much naturaller. Anybody with any success, it calms them down. They don't have to prove themselves all the time. So John has really changed a lot. He's much calmer, and much nicer and kinder than he was. In the book, his childhood friend, Pete Shotten, who's still with him, says that John used to walk like this, all hunched up, as if he was waiting for something to happen.

FLIP: And Paul?

MR. DAVIES: In things you can describe, Paul probably hasn't changed a great deal. He always was nice and charming and smooth, a natural courtesy which he gets from his dad. Hasn't really changed that way. I suppose John and George have changed most from being very young to now.

FLIP: Let's talk about their music for a second. They laugh when they think people are reading into their music or taking it too seriously. What do they mean their music to be?

MR. DAVIES: It's their job. It's their work. They think of a song, they go into a studio, and they do it to the best of their ability, and they work very hard, as you know from the book, over and over again. It drives you around the bend if you're watching and not involved. And then they've finished it. They've produced it as a 'street sweeper cleans the street and does the next street.

FLIP: In other words, their philosophies of life, etc., aren't bound up in their songs.

MR. DAVIES: Naturally, when you do a creative job like painting or writing, you're putting into it yourself. A lot of people do deliberately say, "Let's write a song to show

up so-and-so" . . . but The Beatles' songs happen almost by accident. They really don't know what the song is going to be about. You know, they're just looking for words and they're changing things all along, and they can change the so-called philosophy of a song just by a mistake. You know, because it sounds better a different way. You can't analyze it — it's intuitive. Beethoven, I'm sure, didn't really know what was happening when he did it, he just worked hard and did his best. So they're not trying to put their philosophy into a song, but if they happen to be going through a certain phase and they write a song that certain time, well, it comes out, just naturally.

FLIP: I see. What would you say the main changes in their music have been through the years? Starting with the "I Want To Hold Your Hand" kind of thing. Is it technical?

MR. DAVIES: Oh, yes. They maintain that the words haven't really changed. They maintain the words of "Love Me Do," which I think are nice, but they're fairly doggerel, you know, "Love, love me do, you know I love you, love, love me do"—they maintain that's no more philosophical, or less philosophical or clever than "Eleanor Rigby" or "A Day in the Life." I mean, I don't really agree. Obviously, the later songs are much more poetic and much more meaningful than the first ones. But I see their point. The big thing about them is that no song has been like their last song, either in words or music. Each one's been a development, that's the biggest thing about them. Gone on all the time.

FLIP: And it looks like they'll keep developing?

MR. DAVIES: Yes, well, having done it so far for 150 songs, or whatever it is, why should they now start marking time or going backwards? So I'm sure they'll go on forever, writing songs. I don't know what they'll do apart from writing songs. I don't know how long Apple will last. Or whether something else will come along to amuse them. I'm sure they'll write songs. Even if they don't, I won't worry, because they've written such fabulous songs already. Keep me going for a long time.

Peggy Lipton's Secret!

The facts are there: Peggy Lipton turned 21 on August 30th. Peggy Lipton weighs 110 pounds. Peggy Lipton drives a 1965 red Porsche. Peggy Lipton lives alone in a house on the side of a mountain. Peggy Lipton just recorded her first album. Peggy Lipton . . .

But the magic of Peggy is what **isn't** known about her. The secret of her sudden super-stardom lies deep within her, a mystery she shares with no one.

Everyone looks into Peggy's gentle brown eyes, and thinks that he's found the **real** Peggy Lipton.

But, at the moment, there is no real Peggy Lipton. There is just a growing Peggy Lipton, trying to figure out the world and her place in it.

Until she decided to check out the world on her own terms, Peggy was a secure teenager living in Beverly Hills with her successful parents. Then "suddenly, I knew that I had had it" and Peggy decided that such things as having a date every night were much less important than discovering a sense of reality.

Peggy became a near-recluse, eating health foods, losing weight, and reading all about occult Indian philosophies like those of Maharishi Mahesh Yogi, the former guru to The Beatles. But she didn't become an outright hippie, because she doesn't think that success (as an actress and singer) can mix with the total hippie way of life.



Peggy's early rebellion has today simmered into a more gentle search. She's put on some of the weight she's lost, and she's no longer anti-social though she is still basically a loner. But she's always searching and she's getting involved in causes she believes in. Like

civil rights.

Deer often scamper onto the land surrounding Peggy's little hilltop house. And Peggy is very much like the deer: Gentle, fragile, quick to respond . . . and able to survive in a forest filled with animals much bigger and stronger.



MEET KERRY CHATER: The Union Gap's "Other Half!"

Kerry Chater is an easy-going guy who collects old musical instruments, loves his fans, and bombs around in a '64 Corvette ("I've been fighting with my accountant about buying a new car!"). But his overriding passion is his music. He's composed several of The Union Gap's new songs, in collaboration with Mutha, who writes the lyrics and, like Mutha, he has some very definite opinions on where The Gap is at:

"It'll show on our new album,

and the one after this one, that The Union Gap has more to say than they've said so far. What we're doing now is taking what we've done, which has been commercial, and doing something more with it. It's something that could be accepted anywhere. You could play it in the deepest underground or for anyone over forty."

The Gap doesn't consider itself a protest group, but they want their fans to know how they feel about things. "We don't want to

take sides," said Kerry, "but we'd like to make a stand on how we feel—kind of an editorial statement rather than a protest. For instance, 'My Son' is about a man's son who went to war and got killed. We didn't use 'war' in the lyrics, or 'battle' or 'Vietnam'. We just said, when conditions like this exist, this is what happens. People's sons get killed. It's something we all should think about. And in 'Reverend Posey' the man is telling his minister that he likes coming to

church, but he feels he's still missing something—everything the minister said had been said the week before, and there was still no change in the world. These are touchy subjects, but they have to be said, and so far I think we've done it without hurting anyone."

The members of The Gap are closely knit in friendship, as well as music. As Kerry says: "We've lived together, literally, for two years and we're all starting to think alike. On stage I stand to the left of Gary Puckett, and when he steps back from the mike, I'll be stepping back at exactly the same time, on the same foot, and looking the same way, just because we've done it so long together. It helps, because when you bring in new songs, everyone gets the idea right away of what you want."

"We're all basically loners, particularly Mutha and me. That's probably why we get along. I remember I was talking to him about it once. I think it was after 'Woman, Woman', and we were still driving ourselves to the gigs. We had driven something like four hours and hadn't said a word. Then Mutha turned around and said, 'You know, one good thing about you and I driving together is that if I don't want to say anything, you don't say anything!' We get away with it, whereas if I was driving with someone other than the group, I'd feel I had to communicate with them, try to be nice."

But whenever you talk to Kerry, the conversation is bound to go back to the subject of music. Kerry writes almost constantly, not just music for The Gap, but religious works as well. While he was in high school he did an arrangement of the Twenty-third Psalm that the school still uses each year during commencement exercises. He's also working on scoring a movie. "I feel I have to write," he told us. "If I stop writing, I'm just afraid I won't start again, I won't get the ideas anymore."

Next to his music, Kerry's fans are the biggest thing in his life. "I think if someone takes the time to write to me, I really feel I should answer them myself. I really enjoy hearing from people, and I've had some letters from



all over the world. The funniest question of all is when I've written back . . . I just got one the other day. It said, 'I just received your letter. My brother said you didn't really write it!' And how do you tell them that, yeah, I wrote it?!"

Kerry has had some amazing experiences with his fans, too. One story began with the interesting remark, "I almost lost my pants in Fairlawn, New Jersey." When we all stopped laughing, he explained. "We were playing at a high school, and we had only about two feet of stage, so the kids sat right around and they could grab your foot if they tried. After the first set was over, I put down the bass and started to turn away, and a group of girls on the side grabbed ahold of my pants and started pulling. And I thought, 'Oboy, here it goes,' and I'm holding onto my belt . . . and our road manager had to pull me up over the amplifiers, so he started pulling the other way, and I said, 'Wait a minute . . . my pants!' But I got away with that one. Then I had a new jacket and went out to sign autographs, and they tore all the buttons off. But I enjoyed it—it just means the fans like you."

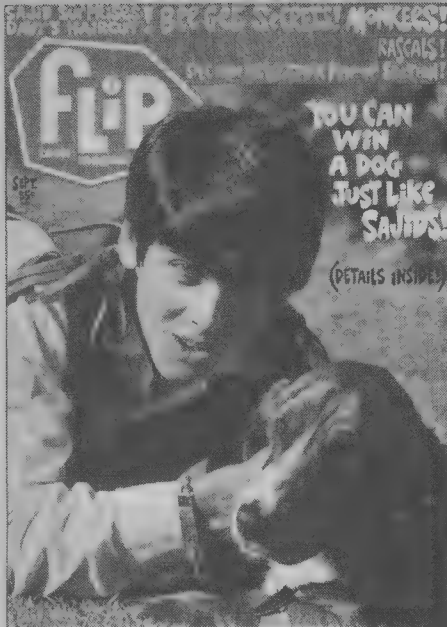
There are also some things that Kerry doesn't like. He doesn't like TV work, because he'd rather play to an audience than to a camera. And when The Gap is

doing a live concert, he prefers the room to be well-lit, because when they darken the room and turn a spotlight on the group, the guys can't see the audience. He also says he must be shy, because he doesn't like to have to meet people, like at a party. But if you ever recognize Kerry on the street, he'll be glad to stop and talk to you.

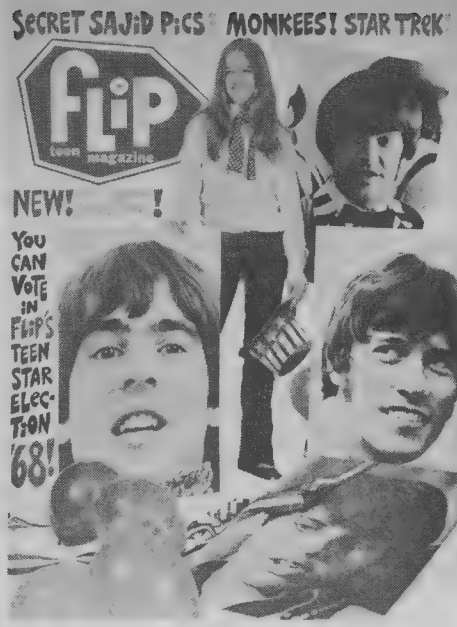
Then he finished cheerfully: "I disagree with everything the group says, all the time. That's probably why I'm the quietest—because I don't want to start any arguments! We've made a lot of jokes about it, 'cause it seems that everything Gary Puckett likes in music, I don't like. The group is very divided on our material. Mutha and I are very together. We write in one vein, and then Jerry Fuller, our producer, and Gary Puckett write together in another vein."

And all this means is that The Gap gets the best of two groovy songwriting teams!

As Kerry travels around the country, he tries to add to the collection of old musical instruments he keeps in his music room at home. If there's a music store in your town that sells second-hand instruments, why don't you tell him about it? You can write Kerry and the rest of The Union Gap at 641 Lexington Avenue, New York, N.Y. 10022.



SPEC SEPTEMBER ISSUE—“Sock It To Me!” Color Pin-Up Section, You Are There As Davy Gets A Haircut, Sajid’s Saddest Day!

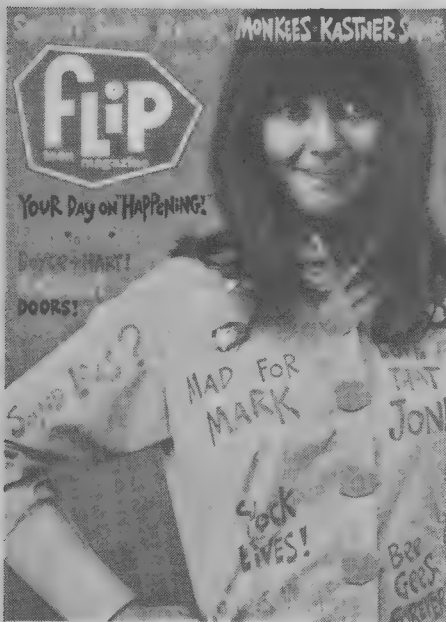


OUTASITE OCTOBER ISSUE—Secret Sajid Pics, Super Mark and Davy Color Pin-ups, Union Gap Action, Dino Danelli, TV Previews!

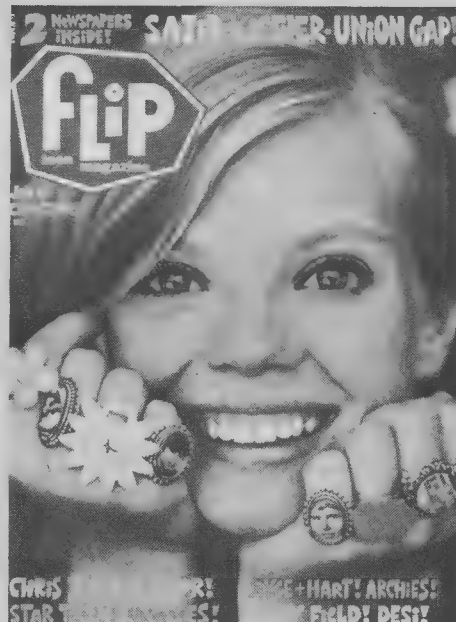


NEAT NOVEMBER ISSUE—Scoop of The Year! Micky’s Wedding in Color! Sajid Gets All Wet! Union Gap, Blue Meanies, Peter Kastner!

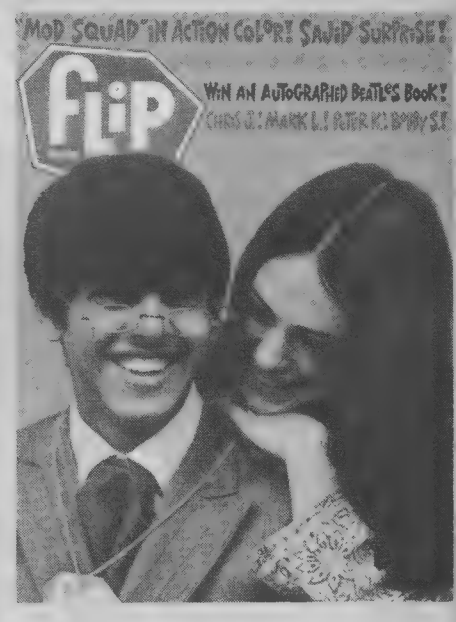
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DARING DECEMBER ISSUE — Mike Nesmith Tells All, Peter Kastner’s Sister Speaks Up, Sajid, Lindsay, Doors, Joplin, Gap, Star Trek!



JUMPIN’ JANUARY ISSUE—Complete “Happening” Newspaper Featuring Sajid Secrets, Chris Jones Color, Mod Squad Interviews, Mark



FAB FEBRUARY ISSUE — Super Sajid, Mod Squad Color, Win A Beatle, Complete “Underground” Electric Excitement, Mark, Chris!

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WILL MICHAEL J. JAMES MAKE IT?

A lot of people in Hollywood are betting that Michael J. James, the handsome 19-year old who is leaning on this page, will make it!

Bob Marcucci, the man who discovered Frankie Avalon and Fabian, is betting that he'll make it. Universal Pictures has already signed him to a contract guaranteed to make him a movie star. UNI Records is convinced that, starting with his first record of "She Needs The Same

Things I Need" he's going to be a raving recording star. And Dick Clark, who's discovered more stars than an astronomer, is so sure of Mike's success that he introduced him on "American Bandstand" on December 7th!

Michael is six feet, weighs 157 pounds, has deep brown eyes, dark brown hair, and a December 21st birthday.

What do YOU think?

Will Michael J. James make it?



The Monkees Meet Some Real Live Bears!



Australia has more koala bears than it has people!

So it wasn't surprising that when The Monkees visited Australia a couple of months ago, they'd run into a couple of these cute and cuddly animals!

The setting was the Animal Preserve in Adelaide, and all of the visitors (including Samantha Dolenz and Phyllis Nesmith) found the bears tame enough to play with.

So, there's now an answer to the question: "What happens when a Monkee meets a bear?"

They have a lot of fun together!



FLIP'S "UNDERGROUND" NEWSPAPER

"GREAT HONESTY" Comes To San Francisco!

An invitation to visit a creative colony of talented people high atop a hill just outside of San Francisco is a difficult thing to turn down, so your Hollywood Editor recently boarded a northbound plane to check out a new happening in San Francisco music.

I was met at the airport by a most beautiful Rolls Royce driven by a guy named Clem, with slightly longish hair and a leather jacket — not your usual Rolls chauffeur.

We climbed a redwood-studded mountain and dismounted at a massive old home that now houses this creative colony.

Then I met the man in charge, Erik Jacobsen, former producer of the Lovin' Spoonful. Erik, still puffing from an early morning five mile jog in the fog, apologized for the persistent fog that was verging on rain and set into explaining what he was up to.

After producing the Spoonful and several other top groups, Erik just plain got tired of gray-haired executives that call the shots and groups that go along rather than opening their minds to new ideas.

So he found this massive, natural wood house and set up a retreat for talented people who need a free, creative atmosphere in which to function.

He couldn't have found a better atmosphere. The house is a regular Mt. Olympus, sur-





rounded by towering trees, rustic trails and a view that encompasses most of San Francisco and the Bay.

There Erik has collected a small and select group of young musicians, producers and writers and is attempting a new renaissance in music — from the very same city that spawned the whole psychedelic thing.

The key to the whole plan is youth and freedom — two things which big business continually tries to frustrate.

Almost everyone there is in his teens or early twenties, and their first major success — an adorable young writer and singer named Leonard Schaeffer — is only 19.

Erik believes in youth. He points out that the Beatles, Stones, Elvis and Dylan are all in their late twenties or early

thirties, and Erik believes it's time for a new generation to take over.

And he believes he has what it takes — publishing and production companies (named "Great Honesty"), backing from Warner Brothers, an atmosphere of freedom and creativity and the latest recording equipment.

Though the house looks antique and many of the furnishings are, hidden inside are many of the latest innovations in the recording field, including a computer-like machine called a Mood Synthesizer which is supposed to be capable of producing any sound audible to the human ear.

There is also a portable rehearsal room which is practically soundproof and can be set up anywhere. So even the neigh-

bors won't complain of excessive noise.

In one concession to business, Erik does have an office in San Francisco, but even it is not in the normal manner. It's on North Beach for a start — that's where the topless thing started. And it's decorated in sort of early American good humor. The stereo set is hidden away inside of an antique wooden refrigerator and on top of the magnificent wooden desk sits a towering potted plant which threatens to take over the place.

All in all it's a very groovy place with lots of very groovy people who just may start a whole new thing toward young music.

To get an idea of what's happening up there, pick up on Leonard Schaeffer.



BE THE FIRST ON YOUR BLOCK TO MEET LEONARD SCHAEFFER!

Have you ever curled up in front of the TV on a Sunday afternoon and watched old Clark Gable movies and wished there was someone like that around today?

Well, there is, sort of. His name is Leonard Schaeffer and the fact that he smiles just like Gable did isn't the point at all.

The point is that what Gable said in his acting and with his eyes, Leonard says with his words in the songs he writes and sings.

And the really important thing is that Leonard is now. He's young, your age and writes about things you understand. He writes about dreaming the dreams of youth and the things

that go on inside of a young head. And he writes about love at your level, not that heavy adult stuff you see in Paul Newman movies, but the young kind of love that comes and goes every day.

He wrote one entire song about a girl he met only once at an airport, and only the young place any importance on someone seen only once.

Len doesn't talk a lot. When talked into business meetings, he'll sit slouched down in a chair staring out a window with a song going through his mind. But give him his guitar and leave him alone and soon those Gable eyes are glistening, his foot's tapping and the

words are spilling out.

There's a whole new generation of song writers coming along now. They're five, even ten years younger than the Paul Simon's and Lennon/McCartney's and Bob Dylan's, and Leonard Schaeffer is amongst them.

He's currently living atop a hill in San Francisco, surrounded by groovy people who guide him but let him do his own thing at the same time. His older brother David is there too.

He's just getting started, but there should be no stopping him for he's writing songs about his life and his generation and your life and your generation.

And besides there's that Clark Gable smile.

A Groovy Group's Song-Writing Recipe!

INGREDIENTS: The four members of The Iron Butterfly: Doug Ingle, organist; Ron Bushy, drummer; Erik Brann, lead guitar; Lee Dorman, bass guitar. Plenty of good ideas and lots of time.

VESSEL: A home in Mission Hills, California, where the entire group lives.

OBJECTIVE: To write a song.

COMBINE: Iron Butterfly, house and ideas. Either Doug, Erik, or Lee begins the song rolling with an idea for the melody. They then slowly piece it together, section by section, blending well each part and adding ideas from everyone. Then bar-by-bar they break it down and mix it until there is a perfect concoction of electronic sound and music. Once this is all done, the title is next. The title usually comes from whoever first conceived of the song, because he can furnish an interpretation of what the mood of the song was when written, and what it meant to the writer. When the title is finished, the lyric is then added. Doug Ingle usually does most of the writing but he gets the help and suggestions of the others. However, if the song was written by Erik or Lee, they would, of course, be the ones to start off the lyrics. Then phrase-by-phrase the rest of the group works it around until it says what they want it to say. Next comes the decision as to who will sing the song. This decision is usually Doug's. He is very flexible in his decisions, but firm. In making his decisions, he will take into consideration everyone's feelings.

BAKE: At room temperature, from one to two days, depending upon the mood of the group and how well the ideas blend in.

RESULT: Another Iron Butterfly song.

NOTE: If this recipe is used at least eight to twelve times the result will be another Iron Butterfly album.



TIME OUT FOR MUSIC, TIME IN FOR MODELS: From left to right, three of the Iron Butterfly do the publicity photo bit with a couple of eagle-eyed models. Ron's on the left, Lee's the middle man and Doug is on the right.

LAUGH-IN'S FIRST GROUP!



These five unsmiling guys make up the first group Rowan and Martin ever introduced on "Laugh-In"! Called by the unlikely name of The Holy Modal Rounders,

they are, from left to right: John Wesley Annis, Sam Shepard, Peter Stampfel, Steve Weber and Richard Tyler.

GOODBYE, CREAM . . . HELLO, TERRY REID!

The Cream's farewell tour was the beginning for Terry Reid.

Only 19 years old, he caused almost as much excitement as The Cream on their farewell tour. On the same show, and never heard of by most of the audience, he stirred every crowd to want more of him!

Aretha Franklin, a pretty good talent scout says: "There are only three things happening in London: The Beatles, The Rolling Stones and Terry Reid."

You already know The Beatles and The Stones. So, come and meet Terry Reid . . .

REAL NAME: Terry Reid
BIRTHPLACE: Paxton Park, Huntingdonshire, England
BIRTHDATE: November 13, 1949
EYES: Hazel
HAIR: Dark Brown
MARITAL STATUS: Single
EDUCATION: St. Ivo Secondary Modern, Huntingdonshire
INSTRUMENTS PLAYED: Guitar, piano, recorder
MUSICAL EDUCATION: Self-taught
AGE ENTERED SHOW BUSINESS: 15
FIRST MAJOR APPEARANCE: Albert Hall, The Rolling Stones concert
OTHER MAJOR APPEARANCES: Hollies, Small Faces Tour; Beach Boys tour; United States tour with The Cream where he played the Fillmore East, Madison Square Garden and The Scene in New York and The Whisky-A-Go Go in Los Angeles
BIGGEST INFLUENCE ON CAREER: Graham Nash
FAVORITE COLOR: Black
FAVORITE CLOTHES: White
FAVORITE SINGERS: Aretha Franklin, King Pleasure
FAVORITE ACTOR: David Hemmings
FAVORITE INSTRUMENTALIST: Jimi Hendrix
FAVORITE COMPOSERS: Lennon-McCartney
FAVORITE FOOD: Curry
MUSICAL TASTES: Everything
HOBBIES: Composing



Why I Created My Crazy World!

By Arthur Brown

"Pop music lacks inventiveness and excitement—at least it does in Britain. America has far more talent, but really for its size it is as starved as Britain. In my act I want to provide entertainment, both visually and musically, so that people THINK about what they have seen and heard.

"Until The Crazy World of Arthur Brown arrived on the scene, the public was being baffled by a series of groups throwing unconnected sounds and sights at them, with the result that the scene was slowly dying from boredom—and barely concealed boredom at that.

"The only groups or acts presenting good material were never playing in Britain—they were in the States making money. I'm not knocking, you've got to make bread, but that just didn't help the British fans at all.

"So we came along to help repair the damage done. We had to at first create an impression, so I became the Court Jester. After a while people started to come to see what the crazy man was going to do next, and we concentrated on getting our particular message across while continuing the antics. They had to watch and listen to make sure they didn't miss anything. They didn't and we gave them the full treatment.

"It was necessary for a time to not just entertain and play games but to shock people into listening. That's where the obscene words and gestures came in. They were necessary and I insist now, and will always insist that if you think you can impress something on people's minds by shocking them, you should shock them!"





It's the great London put-on as Oliver (Mark Lester) gives his American friend, Stephen Young, a tourist's view of lively London.



Plugging his country, Mark stands by as Stephen tries on a wiggly wig! Even the shop owner looks on a bit confused by it all!

"OLIVER!" Takes You [and a friend] On A Tour Of London!

In front of the world's most famous clock, Big Ben, Mark and Stephen are photographed by London's best-known sidewalk photographer.

By Big Ben's hands, it's taken exactly one minute (as promised) for the picture to be developed. Both Mark and Stephen seem to be pleased by the pic.



Standing outside of the Prime Minister's residence, Mark and Stephen talk to two of London's finest.



Mark is hungry, so he takes Stephen over to one of the floating restaurants along the Thames River. But then he has a better idea!



So it's quickly over to Carnaby Street and one of London's soda-pop-and-hot-dog-stands! For Stephen, it's like being at home!



And Mark, of course, is at home. And he shows off by standing proudly alongside a Buckingham Palace guard—telling us what we've just discovered for ourselves: Britain Is Great!

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Because you write it!

What you tell us here determines what goes into FLIP each month. So, if you've got a second, please take the time to get this very important page back to us. Thank you.

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What did you think about our "Underground" Newspaper?

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Should FLIP continue to feature special "newspaper" sections?

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(Thank you!)

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HEAVENLY
HAPPENINGS!
POW PIN-UPS!
MUCH, MUCH,
MUCH MORE!**

**ACTION APRIL
FLIP! ON SALE
FEB. 9TH!**



BEE GEES: ONE GONE, TWO YEARS TO GO!

Vince Melouney left The Bee Gees on December 1st, breaking up one of the world's most popular groups. But the three Gibb brothers and Colin Petersen will continue as a group, and they won't replace Vince.

Vince plans to go into record production and song writing. And he may get back into the group thing—with a group called Ashton, Gardner and Dyke. If his contracts can be worked out, Vince will probably record with this new group on The Beatles' Apple label.

Just a couple of weeks before this announcement, Vince had said: "I have never really felt 100 per cent a Bee Gee. Because the talent that I have doesn't come up to the standard of the Gibb brothers' talent and I don't think that I am adding as much as they are. Within the context of what they are playing, I realize that my ideas don't augment their ideas."

And it was because of a difference in ideas that the decision for Vince to leave the group was made. Vince wanted more blues-based material incorporated into the group's sound, while the others wanted to stay in their current groove. So, when the Bee Gees' tour of Germany ended, Vince left the group and Maurice replaced him as the lead guitarist.

Right now, the group is going great guns: They are in the midst of recording a double LP (like The Beatles), they have two color TV specials coming up, and their first movie ("Lord Kitchener's Little Drummer Boys") will probably begin filming in the spring.

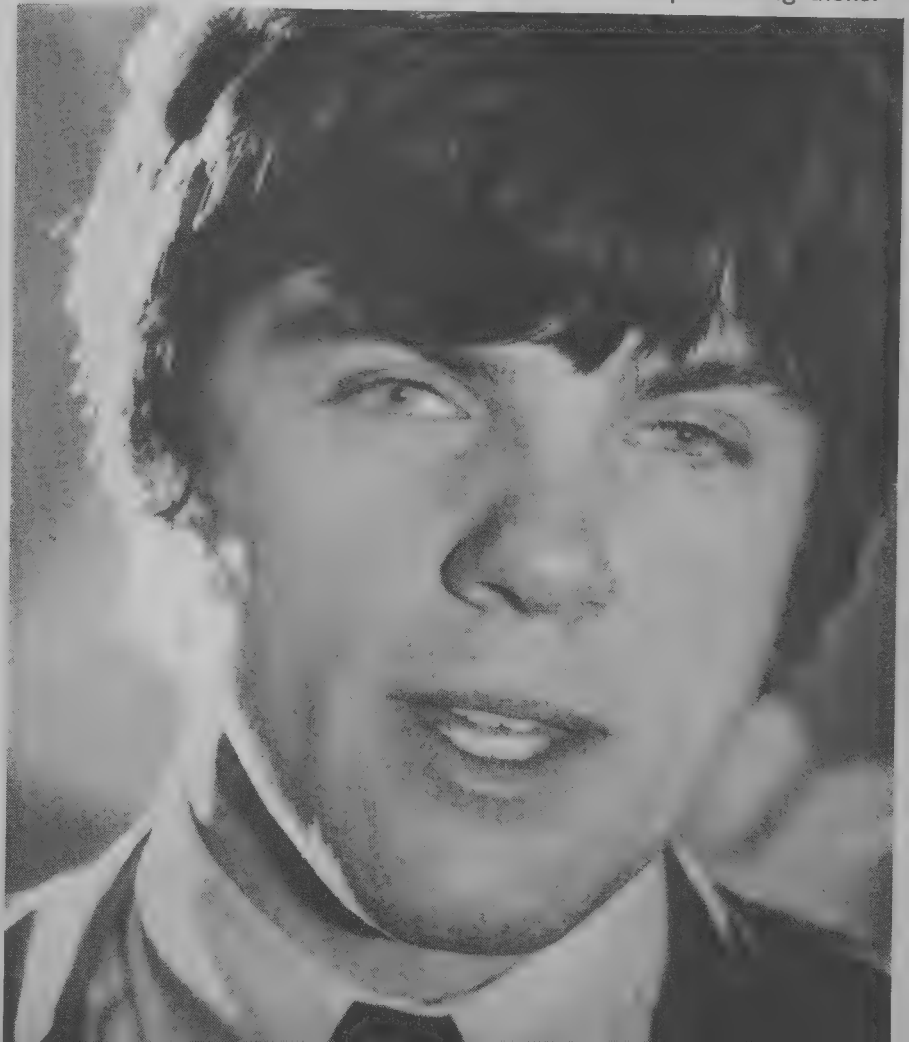
But, by the middle of next year, there probably won't be any more Bee Gees. Barry had already announced that he hopes to "retire" by then, Maurice hints that he'll be into other things by then, and Robin and Colin have no plans to continue the group on their own.

1969 looks like the biggest year for The Bee Gees. And also probably the last!

VINCE MELOUNEY: One of England's most talented guitarists, Vince is now looking forward to a long and happy career as a songwriter and record producer.



TOGETHER: Before Vince left the group, he shared many happy moments with Barry, Robin, Maurice and Colin. Like this one: When they received a mint of gold records for all their super-selling disks!



How Hollywood Greeted The "YELLOW SUBMARINE"!

Micky and Samantha Dolenz were amused by the in-person appearance of a Blue Meanie.



Here, the Blue Meanie gives his first radio interview!



John, Paul, George and Ringo weren't there.

The Blue Meanies were.

And so were most of Hollywood's teen super-stars.

Where?

At the Hollywood premiere of The Beatles' feature-length cartoon, "Yellow Submarine."

A Los Angeles radio station KHJ, hosted the premiere, and their "Boss Jocks" are the interviewers who keep popping up in the exclusive pics on these two pages.



Sajid Khan discovered that his frilly cuffs made his speech especially dramatic!

Dino, Desi and Billy looked more like junior executives than senior singing stars!



Michelle and John Phillips, real Mamas and Papas, look thoughtful on their way into the theatre.



The biggest smile of the night belonged to Peter Fonda.



DON KIRSCHNER: The Music Man Behind The MONKEES And The ARCHIES!

FLIP: Many of us aren't aware of the radical changes that pop music went through in the past ten years to become what it is today. As an expert in the field, could you give us an idea of what went on?

DON: Well, basically I think the whole area of pop music is not that complicated. I think music in general has really been the same since music began, whenever that was. Meaning music is a matter of interpretation. I feel the evolution of pop music has really been the same. Images and idols have always been the same. The cycle is such that every three to five years these idols are dressed up differently. It may have a little different interpretation, but it's been done before.

FLIP: I don't think ten years ago that we got as involved with the singers, possibly because except for a couple of them, like Bobby Darin, they were much older than we were.

DON: I got into the business as a songwriter, and I was Bobby Darin's partner. In the Eddie Fisher days they were screaming around the Paramount. In the Frank Sinatra days there was the swooning every time he got in front of a microphone, there were the lines and the mobs. The Darin thing, which I lived through, did not even have the appeal or the fanatic fans that a Sinatra or a Beatles have today. Of course, it also depends on the songs. When a man is doing "Hound Dog" or "Love Me Tender," there's a sex image going. When The Beatles come on the scene, they're doing their thing and it's fresh because it's an English feel. They're four virile boys, everybody's rooting for them, everybody wants them to make it. They can identify with them, outside the fact that they're incredible musicians. Songs that they're doing like "Michelle," "Yesterday," "Eleanor Rigby," will live forever. They're writing, to me, Kern, Porter, Lerner and Lowe stature tunes of today. That's why I started in this business. I didn't know their names then, but I believed there would be a Jim Webb to replace these people, a Bacharach and David to replace the Lerner and Lowes.

FLIP: As a music man you've got a real, artistic appreciation of music and the lyric, but as a business man you have to concentrate on things



that will sell. Isn't this the trouble you have with The Monkees?

DON: When you say "the trouble I had with The Monkees"—let me just talk positively. I was the head of Colgems Records. I had a job to do with The Monkees. I put out two albums, "The Monkees" and "More of The Monkees", and three single records. All of them went to number one. So I know what I did and what my contribution was. The reason I've got that up on the wall (Pointing to a huge, autographed color photo of The Monkees) is because the boys sent that to me either before or after "I'm a Believer" and it says, "To Donnie, the man who made it all possible. The Monkees." That was their statement to me. But I don't care what a record will sell. I will not be associated with any record that I think is unhealthy for the teenage or adult public to hear. I take too much pride in the work I do. Whatever I do, I try to make it entertaining, pleasant . . . to me, it's a creative thing. When you have properties like The Monkees, even the lyric ideas were healthy and wholesome—"I saw her face and I'm a believer" sold four million records. "Last Train to Clarksville"—good story line. The Archies. I've got to be careful with The Archies, because it's a property that's been around 28 years, and I would do nothing to hurt Jughead, Veronica, Betty, Archie, even Hot Dog. What they do has to be what they've done for 28 years for people. It has to be wholesome, entertaining, melodic. Right now "Bang Shang-a-Lang" is one of the biggest records in the country.

FLIP: The whole world is interested to see what will happen, because it is an animated group. Since we just have the cartoon to look at, even though we like the music, will we have the identification we would with a real live group?

DON: We're in a position to go any way. We may have a contest to find Archie, Jughead, Veronica, Betty and Reggie, where every kid in America, if they've got the qualifications musically and face-wise can become them. But right now we believe that Peanuts is real, and Micky Mouse and Donald Duck are real. We believe that Archie, because of the comic books, is real, as well. We believe it's fresh. Sometimes people get into the area of "it's real or it's unreal". The most important thing, I believe, is "does it make a kid laugh?" And to me Archie is real, for all ages.

FLIP: There was some talk going around that you were going to tour a group called The Archies.

DON: Well, the first thing we have to do is find a group called The Archies. That has to be handled rather intelligently, in conjunction with John Goldwater, the creator of Archie, RCA, and the television show. It has to be done, say, through a nationwide contest. But right now we're very pleased with the records being in the top ten and the show being number one. Archie is brand new and building.

FLIP: Who's doing the music and singing now for The Archies?

DON: The people who are doing the music right now are . . . I hate to say studio musicians, because that takes the whole reality away. I'm doing it with people who to me have the Archie sound. I picked a voice that I believe should be Archie, a young, happy, pleasant, simple type of voice. And basically in the background you hear two boys and two girls: Reggie and Jughead, and Betty and Veronica.

FLIP: So it'll be the same change-over as with The Monkees when you get your real life performers. Like when The Monkees started doing their own music. You'll have a change of musicians in the second phase of the group's progression.

DON: Right. Most of the groups today dub in their voices and use a lot of studio musicians. It's very common, but some people magnify it for their own purposes. But like with The Monkees—the lead sound was always a Monkee lead sound, and when you go into a studio to record, you record with whoever shows up.

FLIP
MUSIC

MARK PAUL AND KEITH



YOU SAID IT!



MARK LINDSAY AND PAUL REVERE

Dear FLIP,

I just received FLIP's January issue and I just read "FLIP's Underground Newspaper," and all I can say is what took you so long. Finally you have graduated from a "pimple face teeny bopper magazine" to a "what's happenin'" magazine. Keep up the good work and then you will be the kind of mag who can have the Chambers Brothers and Vanilla Fudge.

Jeanette Ramseur
Uniondale, New York

Dear FLIP,

The Raiders have been my favorite group since the first time I saw them. I have seen them in person every summer when they came to Corpus Christi. I always watch their Happening shows, and I have all

PETER TORK



THE BEATLES

their albums and 45's. But why can't The Raiders stay together? Drake, Fang, Smitty, and Harpo have all quit and now I hear Charlie Coe is quitting. Why? What is happening to Paul Revere and The Raiders?

Loyal to Raiders,
Patton Slaughter
Robstown, Texas

Dear FLIP,

I just finished watching The Beatles' movie, "Help!" and I just wanted to say that those are The Beatles I loved, not The Beatles of today. I know they had to advance and be different now from what they were then. I just wish they hadn't advanced so much.

Linda McDonough
Whitestone, New York

Dear FLIP,

I read the sad, heartbreaking news about The Raiders. I like Keith Allison very, very much and I think it's a great idea for him to join The Raiders. But, when I read that Charlie Coe is leaving, I almost fell over! I can understand why he left, but I'm going to miss him very, very much. I hope you print something about him later if it's at all possible. Well, all I can say now is wish him good luck for me.

A Heartbroken Fan,
Audrey Leach
Stratford, Connecticut

Dear FLIP,

I have just gotten your latest issue of FLIP (January) and I saw the back cover picture of Mark Lindsay. I must tell you I think that is the worst pic I ever saw of Mark. Is he going to shave that icky beard off? I hope he does! He looks terrible.

Melanie Neer
Elmhurst, New York

Dear FLIP,

I have read your magazines up till now, and I am quite disappointed. You completely ignore Herman's Hermits. I don't think it is fair, because they have contributed so much to the rock 'n roll music world. I think it's only right for you to at least put them in FLIP once every issue.

Hermit Lover
Hanover, New Jersey

Dear FLIP,

In your December issue you have something on The Archies. I love their hit single (Bang-Bang, Shanga-Lang) and I also love the songs they sing on "The Archie Show" every Saturday morning. What I would like to know is who are they in person? Could you please print something on them?

Connie Gibilisco
Hartford, Connecticut

Right now The Archies' songs are sung by studio musicians who were picked because they sound like you'd expect Archie Andrews and his friends to sound. But soon there may be a real live group called The Archies, which you'll be able



(YOU CAN SAY IT BY WRITING TO: FLIP FLAP, 405 PARK AVENUE, NEW YORK, N.Y. 10022)

to see and hear in person, as well as on the TV show!

CHRIS JONES

Dear FLIP,

I buy FLIP all the time, and I intend to keep on buying it, but would you please stop making such a big fuss over Sajid Khan. I know he is cute and a lot of girls flip over him, but enough is enough. You have your covers full of him when you could introduce someone new! I agree with Keith Altham—"What does Sajid Khan do besides pose for photographs?"

A Beatle Fan,
Teejay Brown
Santa Clara, California

Dear FLIP,

In your FLIP Magazines I always turn to stories of Sajid Khan and find that the more I read about him, the more I love him. If you ask me, Sajid is the most! I sure would love to meet him. Keep putting more of him in FLIP.

Cheryl Dohnal
Hermiston, Oregon

Dear FLIP,

I just got my January issue in the mail and I'm sort of disappointed. After two wonderful articles on The Brotherhood, no more. How come? I'm overjoyed with your articles on Keith Allison, but I'm a staunch Brotherhood Booster. So, please, continue with your features on The Brotherhood, the group with the most important message.

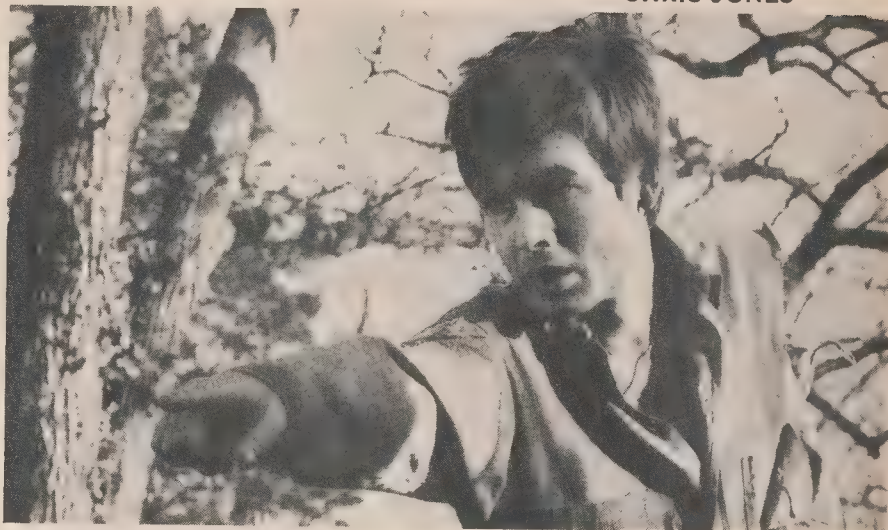
Still Another

Brotherhood Booster
Andover, Massachusetts

Dear FLIP,

In your recent issues you have printed much about Petula Clark, star of the movie, "Finian's Rainbow," but you have completely overlooked that fabulous leprechaun, Tommy Steele! Not only is he the singing, dancing star of such films as "The Happiest Millionaire," "Half a Sixpence," and "Finian's Rainbow," but he is also a great folk singer! Please couldn't you print something about our favorite fave?

Steele Lovers of America
Glen Ridge, New Jersey



Dear FLIP,

I just read Keith Altham's British Beat and, whether he meant it as a joke or not, I highly disagree with his description of Eric Burdon as a "dirty old blues singer." I think Eric is one of the greatest singers on the face of this earth. He has made it big with both of his fantastic groups. Though the article said Carol Deck provided him with this description, he was wrong in using it in public where all of Eric's fans could read it. I am sure a lot of them disagree, also.

Laura Ducot
La Grange, California

Dear FLIP,

I want to answer "no longer Peter's fan" (January issue) where she said she no longer likes Peter Tork because of his looks. If all she likes someone for is for his looks, then she is not going to get very far in the world. Anyway, what about his acting and musical talent and his personality? I think Peter is cute without a beard, but if he wants to wear a beard, I don't care. And since when do you have to be dirty to wear a beard? How about all the Micky fans. If they don't like Sam are they going to drop him because he married her? I bet some of the girls don't realize how they hurt their faves by such letters. He needs his freedom, so stop nagging him.

A Full Fledged Peter Fan,
Della Beede
Fountain Valley, California

Dear FLIP,

I buy your mag every single month and I just love it—except for one thing. My favorite group is Jefferson Airplane, but I don't see much of them. You are the only people who do them half justice by printing a small picture and a few sentences concerning them each month. The article in FLIP's November issue was great, though—there should be more like it. I hope I'll see much more on JA in the future—they send me sky-high!

Annie
New York, N.Y.

Dear FLIP,

Thanks so much for the groovy article and pic that you did on The 1910 Fruitgum Company. You're the first teen magazine that I've seen do something on this groovy group. They're the first group from around here to gain nation-wide attention, so please have more on them soon.

Rose Motyczka
Roselle Park, N.J.

Dear FLIP,

Recently my friend and I visited your office. The people there were so nice to us. No wonder it's such a groovy magazine! Please have more on Chris Jones in future issues. The color picture of him in the last one was absolutely the greatest!!! I know that FLIP is the greatest magazine and it always will be.

Donna B.
New York, N.Y.



TINY TIM: Discovers what it's like to be a star, as he cheerfully poses for photographers on the roof of London's Playboy Club. They loved him in London!

british beat!

by Keith Altham

LONDON — Regarding **STONES** record sleeve of lavatory wall — "There's nothing good or bad but thinking makes it so" says **MICK JAGGER** . . . **BOB DYLAN**'s film "Never look Back," has escaped in England . . . **DAVE CLARK** happily admits to being "showman" of the group while **MIKE SMITH** is the musician . . . **THE WHO** got the curtain lowered on them at recent Walthamstow Granada because of the violence of their act . . . **TOM JONES** playing it very cool with press in England . . . ex-New Musical Express and Bee Gees publicist Norrie Drummond now manages break-away member **VINCE MELOUNEY** . . . they banned **JULIE DRISCOLL**'s "Road to Cairo" here . . . **MAGIC BUS** by **THE WHO**

took a nose dive in Britain . . . Eric Burdon came out the most adult in Pop TV documentary, "All my Loving" featuring **FRANK ZAPPA**, **JIMI HENDRIX** and **DONOVAN** amongst others . . . co-manager Chas Chandler has now sold out his interest in **JIMI HENDRIX** to partner Mike Jeffries . . . **SCOTT WALKER** joins British legion of artists who are afraid to fly by plane . . . Somehow or other they turned **HERMAN**'s wedding into a press reception, which was a shame . . . if all the **BEE GEE**'s fans were laid end to end across the Atlantic — they'd drown . . .

JOE COCKER says **WILSON PICKETT** is not a soul artist . . . **ROLLING STONES** anxious to secure **BRIGITTE BARDOT**'s serv-

ices for ringmaster in their TV "Circus" film . . . **MICK JAGGER** enjoyed **MOTHERS OF INVENTION** concert in London . . . **ROLLING STONES** road manager Ian Stewart moved me into my new Epsom home—I have friends I haven't even used . . .

Embarrassing selection of **HERMAN'S HERMITS** hits played at his wedding by stuffed shirt band . . . **DUSTY** on commercial TV here advertising sliced bread—I bought some . . . **GRAHAM NASH** doing a lot of work for charities in England . . . **PAUL McCARTNEY** one of the first people to realize **JIMI HENDRIX** would become a super-Star . . . **ROLLING STONE BRIAN JONES** has a swimming pool for frogs . . . **BARRY RYAN** describes his next single as a combination of Stones and Strauss . . . there are big pale yellow leaves all over my front garden . . . **ENGELBERT HUMPERDINCK** very nervous on Royal Command Variety show . . . the old **ANIMALS**—will we ever see their like again—reunited for one night only at Christmas performance in New-castle . . . **JIM WEBB** lived up to his songs when I met him here—come back soon . . . **RICHARD HARRIS** a **BEE GEE** fan . . . **DIANA ROSS** did a tribute to Martin Luther King on Royal Command Variety show here . . . **ENGELBERT** now installed in new home in the Beate belt of Surrey . . . **BLUE CHEER** were not too successful on British appearances . . . **JEANNIE C. RILEY** told national reporter here that she was married but did not want it publicized—guess what . . . **DAVE CLARK** about to make his debut as film actor in story he has written himself . . .

ROLLING STONES' "One Plus One" film an all-time bore . . . **JOE COCKER**'s greatest influence is Ray Charles . . . while in Los

JIMI HENDRIX: Paul McCartney knew he'd be a star!



Angeles J.C. recorded with the Raelettes . . . Beatles "Life Must Go On" song based upon ex-Georgie Fame congo drum player Jimmy Scott . . . **PETE TOWNSHEND** has been working on Who's "Deaf Dumb and Blind Boy" album for over three years . . . **SMALL FACES** have had almost as many managers as **MARIANNE FAITHFULL** . . . **TINY TIM** revealed to English reporters that his two favourite singers are **BOB DYLAN** and **RUDY VALLEE** . . . Pete Townshend's nick name amongst the Who is "bone" . . . **CARL WILSON** an **ERIC CLAPTON** devotee . . . best of the English groups without a hit at the time of writing is **FAMILY**—the group for which **TRAFFIC**'s ex-member Dave Mason did so much work . . . you can send **NILSSON** back too—much nice man . . . **ALAN PRICE** has now given up his group to manage them, which is a nice twist . . . **ARTHUR BROWN** evolving a new act in which machines take over man—look out . . . **RICHARD HARRIS** irate at his British Press reception when he was the only person who did not get offered a drink . . . **JOHN LENNON** has taken over from **MICK JAGGER** as the butt of every bad comedian's joke on TV and radio here . . . **DONOVAN** a frequent tripper to Greece . . .

Cheers.



THE WHO: Working on their next album for three years!



WALTER KOENIG

The Return Of Paul & Barry Ryan



Two years ago, two handsome identical twin brothers came to the United States from England with hopes of becoming singing stars on this side of the Atlantic. They were talented, they were good-looking and everybody cheered them. But, by some mysterious stroke of bad luck, they never really made it here. Hiding their disappointment, and flashing their toothpaste smiles, they went back home to London.

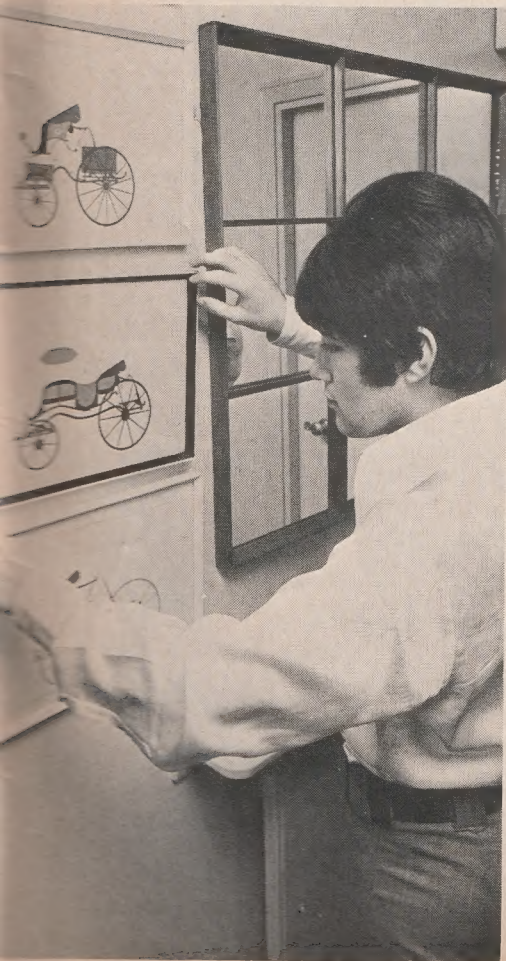
Today, there's a song on every hit record chart called "Eloise," sung by a guy named Barry Ryan and written by his brother Paul.

You're right, of course, if you've guessed that Paul and Barry Ryan are the same brothers whose first visit to our part of the world ended in failure.

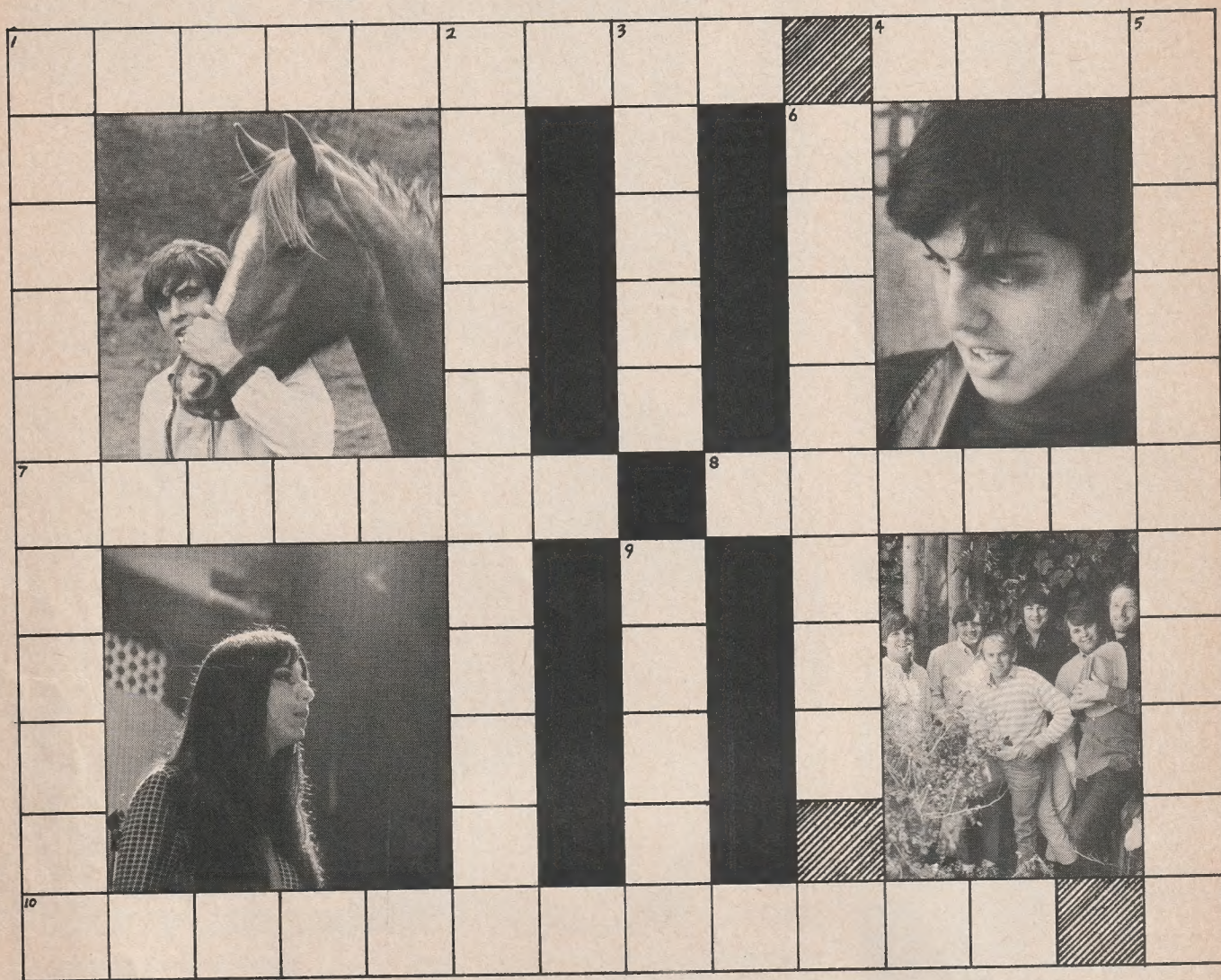
When Paul and Barry return to the U.S., which will be any day now, they will return as winners!

They're not singing together any more. Barry does all the singing while Paul does all the writing, and they're both happier than they've ever been.

In their London apartment, illustrated on these two pages, Barry and Paul are as close as two popular, busy brothers can possibly be. In between recording and dating, they share the same breakfast table, card table and guitar-plucking moods. They always knew they'd make it on this side of the Atlantic and, now that they have, two years doesn't seem like such a long time, after all!



Flipword!



Across

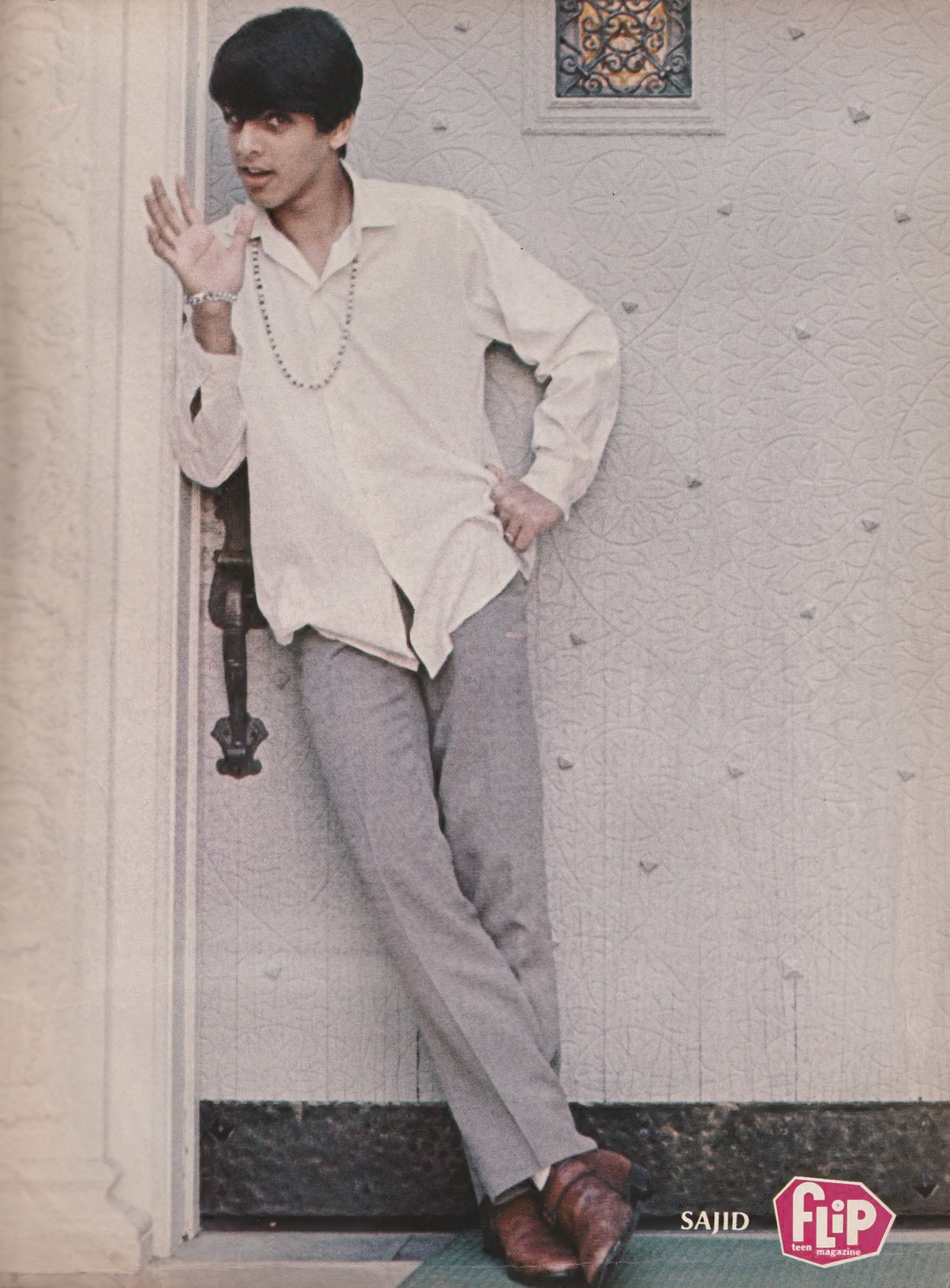
1. Group famous for "Surfin Safari," "Shut Down," "Good Vibrations" etc.
4. Outasite magazine.
7. Group that took the "Last Train to Clarksville" to the top.
8. Uncle Paul, a top Raider.
10. A couple in love, about to be a family.

Down

1. Made up of Bob Wyld, Ronnie Gilbert, Ralph Scala, Peppy, Mike Esposito.
2. What happened when the Beatles came to America.
3. -----bloods.
5. A sound and sight thing sometimes associated with the Lemon Pipers' blues.
6. The leading woman's trio in the world.
9. Maya's grooviest.

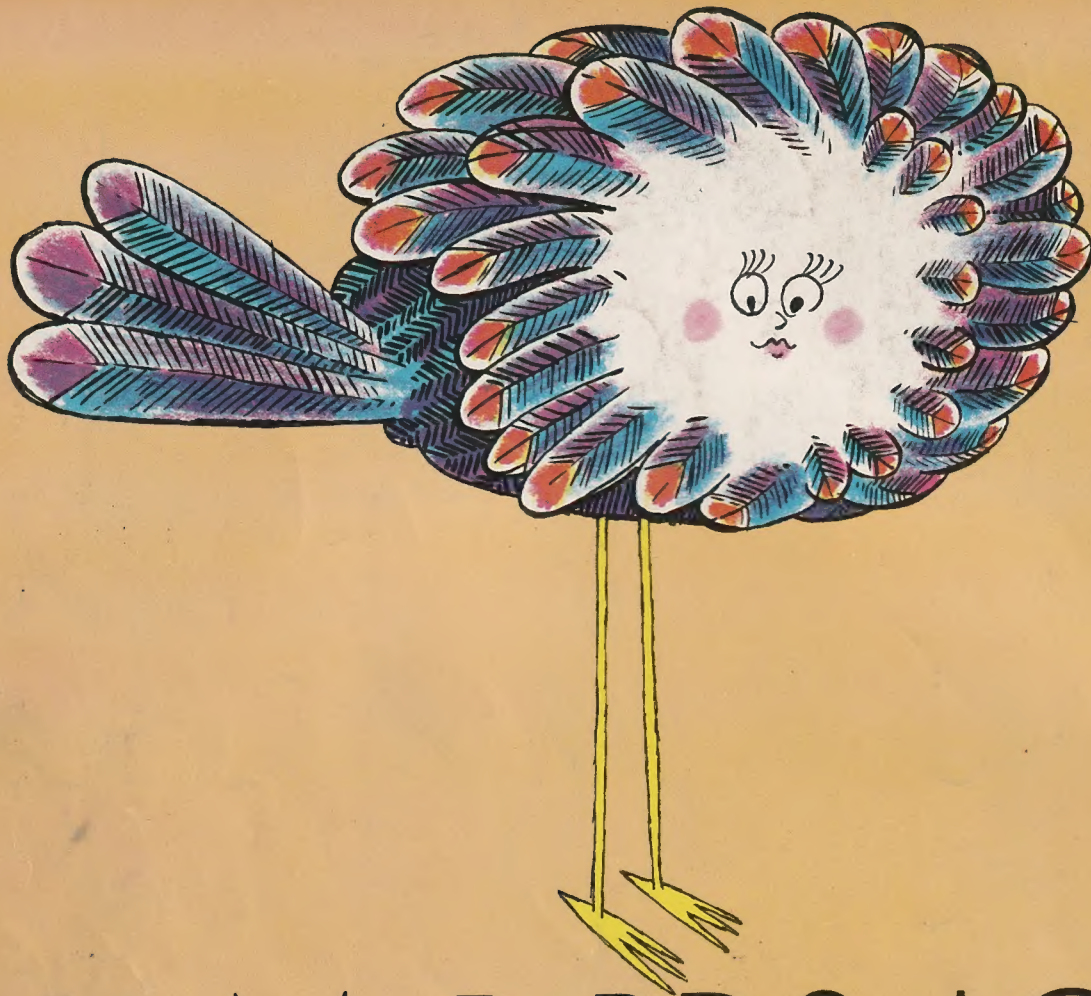
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